

# Norwegian Identity in Music: Norwegianness is the New Loud

Awakening Norwegian Musical Identity in a Globalised Era

Damon Wai Cheung Chan



Master's thesis in Media Studies

Department of Media and Communication

University of Oslo

9 May 2012

Master's Thesis (MEVIT4091)

Supervisor: **Arnt Maasø**

(Spring 2011 – Spring 2012)

## Abstract

This thesis deals with the ostensibly downplayed, diluted national musical identity existing in this highly globalised internet epoch in which geographical origins seem obsolete. By using focus group as a research method that studies the everyday aspects of musical national identity, rather than using textual analysis to study the meaning embedded in the music per se, the relationship between national identity and music is illuminated by problematising the mundane, everyday encounters between Norwegian music and the Norwegians, and analysing the empirical data within the conceptualisation of several theoretical frameworks. The findings give us various thought-provoking perspectives to examine how the Norwegians identify their musical Norwegianness, and to inspire us to consider musical national identity as a site of complexity of the interplay of language, nation-building, musical behaviours and ideologies. Proposing a three-level model of identification and three flexible lenses to investigate musical national identity that stress the importance of language, locality and dialectical relationship between modernism and essentialism to conclude the results, this thesis aims to enlighten and broaden the current academic discussion on national musical identity.

Keywords: National musical identity, musical identity, national identity, globalisation, locality

## Acknowledgements

This thesis is dedicated to my late father Chan Kam Ka (2 April 1942 – 18 June 2010)

First and foremost, please excuse me for being extremely emotional and personal – this thesis has been executed in an extreme emotional state, with a lot of personal struggles, and therefore I would like to use this text to serve as a record for this study period.

Soon after having started my study in Oslo, I was informed that my father was diagnosed with having cancer for his second time. After knowing this, I, completely in terrible turmoil, had difficulties in concentrating on my study. In the end, I had to go back to Hong Kong before the first semester finished, and therefore I had to postpone my study for one further year.

Despite the downside and emotional difficulties, by postponing my study, I was able to do extra extensive reading so that I made a decision to work on an unpopular yet difficult topic, Norwegian music and Norwegian identity. The fact that relevant, similar researches are seriously lacking made the research not only difficult to start with, but also gave me a colossal sense of insecurity.

Now, I am eventually in the last stage of this thesis. I am simply grateful for everyone and everything that makes my study in Oslo possible and pleasant. To express my sincere gratitude, I would like to name all the people who have helped and supported me during this period. First, I have to thank my supportive supervisor Arnt Maasø. Second, I have to thank my friends I met in Oslo who have cheered me up, namely Thale, Olav, Nicholas, Tim, Seidi, Christiane, Gerda, Elisabeth, Ursina, Nazanin, Magali, Anders, Caitlin, Kreetta and littleoslo. Third, I have to thank my fantastic kindred spirits in Hong Kong, namely Daniel, Yvonne, Yutzy, Monica, Jolene, Lilian, Cheryl, Kim, Janice, Chow-yik and inspiring professor Linda. Thank you.

Last but not least, I have to thank my family – I could not have even started my study in Oslo without my family's support. My gorgeous sisters – Jessica, Alice and Mimi, my brother, my lovely mother and my great father, you make this thesis true and complete.

Oslo, 28 april 2012  
**Damon Chan**



# Table of Content

1. Introduction .....	1
1.1 Prelude: Sound of Norway .....	1
1.2 Preface: Structure of the Thesis .....	1
1.3 Music in a Globalised Scenario .....	2
1.4 Background of Norway .....	4
1.4.1 Norway is... musically speaking .....	4
1.4.2 Norway is... Ideologically speaking .....	5
2. Methodology .....	8
2.1. Overview .....	8
2.2 Break down of the Procedures .....	8
2.3 Respondents .....	9
2.3.1 Demographics: Constitution of the Groups .....	9
2.4 Focus Groups as a Research Method .....	10
2.5 Evaluation of the Methodology .....	11
2.5.1 The Sample .....	11
2.5.2 Credibility: Validity and Generalisability .....	12
2.5.3 Conclusion .....	14
3. Language .....	16
3.1 Prelude .....	16
3.2 Theoretical Framework .....	16
3.2.1 Language and Borders .....	16
3.2.2 Music with Words .....	17
3.2.3 Place, National Identity and Music .....	18
3.2.4 Norwegian Language and Norwegian Music .....	21
3.3 Analysis and Discussion .....	22
3.3.1 Language dilemma: Norwegian and English .....	22
3.3.2 Globalisation and English: Is Norwegian Losing the War? .....	24
3.3.3 The Myth of the Language Power .....	28
3.3.4 Unnatural Norwegian: Is it Norwegian? .....	29
3.3.5 Inauthentic persona: The Norwegian You Speak is Unnatural .....	31

3.3.6 Dialect: Social Grouping and Hierarchy .....	32
3.4 Conclusion .....	35
4. Identity Discrepancy .....	36
4.1 Preface .....	36
4.2 Theoretical Framework .....	36
4.2.1 National-global Dialectic and Postnational Musical Identity .....	36
4.2.2 Globalisation and Locality .....	37
4.2.3 National-global in the Sense of Music Industry .....	38
4.2.4 Glocalisation: From Institutional level to Personal Level .....	40
4.2.5 Nation-building and Identification .....	41
4.2.6 Introducing the Concept of Identity Discrepancy .....	42
4.3 Analysis and Discussion .....	43
4.3.1 Insider or Outsider? .....	43
4.3.2 International Pressure; a-ha or Metal? .....	44
4.3.3 Quality of Music or Distinctiveness of Norwegian Culture? .....	47
4.3.4 What is the Sound of Home? .....	51
4.3.5 Language: English or Norwegian? .....	52
4.4 Conclusion .....	53
5. Norwegianness .....	55
5.1 Prelude .....	55
5.1 Theoretical Framework .....	55
5.2.1 The Catalysts for Norwegianness .....	56
5.2.2 Musical Identification: Beyond Personal Level .....	57
5.2.3 Music and Nation; Personal Narrative and National Recollection .....	57
5.2.4 Authenticity: A Key to National Identity .....	59
5.2.5 From Musical to National Musical Authenticity .....	60
5.3 Analysis / Discussion .....	61
5.3.1 Nationality, Basic but Fundamental .....	62

5.3.2 Language: Prerequisite of Norwegianness .....	63
5.3.3 Dialect and locality; Central and Periphery .....	64
5.3.4 Sound of Nature: Nature and Urban .....	69
5.3.5 Scenic Music: Picture Yourself in the Norwegian Milieu .....	73
5.3.6 Home, Memories and Traditions .....	76
5.4 Conclusion .....	80
6. Conclusion .....	82
6.1 Summing up the Findings .....	83
6.2.1 Language in Music as a Peculiar Communication Form and Dilemma over Language Choice .....	85
6.2.2 A Modernity- Essentialism Dialectic .....	86
6.2.3 Locality: One's Version of Norway in Music .....	87
References .....	89
Appendix .....	99
Appendix 1: Music Glossary .....	100
Appendix 2: Question set .....	102
Appendix 3: Transcript of the first interview .....	104
Appendix 4: Transcript of the second interview .....	131
Appendix 5: Transcript of the third interview .....	171
Appendix 6: Transcript of the fourth interview .....	205



## Tables

Table 1. Number of articles containing the word 'norskhet' per year .....	7
Table 2. Phonogram turnover 1991 – 2011 (percent) .....	21
Table 3. Three-level identification .....	84



## Chapter1 Introduction

### 1.1 Prelude: Sound of Norway

At the outset, I would like to share an anecdote. I attended a concert of Erlend Øye in Oslo in which he told the audience how he and his music partner tried to make something different to represent themselves – two lads in Norway – to stand out from the multitude of Brit-pop sound-alikes to get signed in the late '90s. In the end, they made some remarkable singles that succeeded in making their names internationally recognised, under the name of Kings of Convenience. KOC has become one of the most representative Norwegian music units that signifies the music of Norway amongst the young adult circle in Hong Kong as well as my life. But I was wrong about this assumption about Norwegian sound.

I am not sure if picturing a place when listening to music is a common practice for most people. But this is how all my curiosity about music and identity started to nurture. Once, I was an adolescent boy sitting in my room imagining how Norway really looks like before I really set foot in this mysterious country. Believing music has some sort of sound quality contingent on the place where the music is produced, I am just keen to learn how Norwegian people value their local music.

Having spoken to the Norwegians I have met, I, however, am simply surprised by their reactions. Not only have so many of them not even heard of Kings of Convenience, but they also simply brush aside the importance of Norwegian music, claiming that they do not care if the music is Norwegian as long as the music is good, and that they just do not mind if the music is sung in Norwegian or not – or even prefer English lyrics. This was why and how I started to do my thesis.

### 1.2 Preface: Structure of the Thesis

#### Research Question:

1. How does one identify Norwegian national identity with Norwegian music in the current globalised era?
2. In the identification process, what shapes Norwegian musical identities?

This thesis is composed of six chapters. This first introductory chapter accounts for the motives for doing this research and sheds some light on the basic background of the subjects of this thesis; then follows the chapter Methodology, including the explanation of the research method adopted in this thesis and the assessment of the methodology itself.

The discussion and analysis part is divided into three individual chapters – Language, Identity Discrepancy and Norwegianness – which are based on the three most important findings of this research. These three separate yet interrelated chapters contain segregated theoretical frameworks and corresponding discussions. The chapter Language introduces the basic concepts and relationship between the primary subjects studied in this thesis, for instance the relationship between music and language, music and identity, and it highlights the role of language in constructing Norwegian musical identity by analysing the empirical data. The chapter Identity Discrepancy discusses the difficulties the informants face when it comes to the identification process of Norwegian musical identity and particularly introduces the concept of globalisation, which is responsible for creating the major identity discrepancy for the informants. The final chapter Norwegianness in the discussion and analysis part, which deals with the most thorny issue the identification, endeavours to pinpoint the process of identification in a clear, detailed manner and thereby illuminates the concept of authenticity, which is a fundamental factor that affects the identification process.

The final chapter Conclusion proposes a three-level identification model and summarises the major findings in three substantial, thought-provoking frameworks to understand Norwegian musical identity, wrapping up the thesis.

### **1.3 Music in a Globalised Scenario**

Music is one of the most infiltrating media in the world. Perhaps it is the most commercialised artistic expression nowadays. Different from another popular, expressive medium – film - music exists since human beings first existed. And music is being applied in every other medium, such as radio, film, TV and websites, and is therefore consumed every minute ubiquitously. It is hard to argue against the fact that music is a part-time activity for most people. However, despite its popularity and

ubiquity, music as the subject matter in academic world is rarely on the top agenda; the importance of music as mass communication does not always receive the equal attention like other media, especially academically in the spectrum of media studies.

What makes the discussion of music even more intriguing is the current, globalised situation of the music distribution thanks to the internet. The internet, considered as a prime factor in causing 'deterritorialisation' or 'time-space compression' even in an earlier stage (Harvey, 1989), has evolved from a passive, massive medium of infinite capacity of information into a highly interactive, highly social medium after the launch of web2.0 and web platforms, namely Facebook, Myspace, Youtube, Sound Cloud and so many, make sharing music never so handy. In the meantime, music streaming service, such as Spotify, which appears to be a promising music business model in the coming future, literally makes music distribution so fluid that the concept of the geographical origin of music and musicians is just overshadowed and seems even out of context in this virtual world-wide music store, where every song is nothing more than a playable sound track. In view of such extreme mobility of music in this digital era, the significance of the national boundaries in music is therefore worth a new evaluation.

In addition, studying music from the perspective of media studies is in a difficult position. To study the cultural, social significance of music, sociomusicology may be deemed as the mainstream. To study a specific music culture of regional culture, diaspora, then, ethnomusicology would be the common practice. Studying the underlying meaning, the importance of music to the formation of national identity is, however, an uncommon practice that might just cover so many different disciplines. Especially, the voice of the listeners – the primary user, consumer of music – is often neglected.

After extensive reading of the references on music and national identity, I believe that there is an urgent need to amplify the very voice of the listeners themselves rather than traditional textual analysis of the music; to read music as a social practice and process, with the emphases on the interrelation between culture, society and individuals; to understand listening to music as a musical practice as well as the meaning-making activity out of the music, instead of regarding musicians and music as the subject in question. As Tagg and Negus (1992) noted, musicologists studying popular music tend to ignore social context, but the important question 'meaning for whom' is often

neglected. This thesis, thus, serves to redirect the attention to the audience themselves rather than reading music as fixity of meanings.

## 1.4 Background of Norway

Norway is a relatively young nation, which gained full independence in 1905. However, with only around 100 years of independent history, Norway has gained a unique position in Europe or even in the world. After the discovery of gas and oil in adjacent waters in the late 1960s, Norway has become one of the most well-off countries in the world. Rejecting membership of the European Union, Norway is one of the most independent nation-states in Europe as well, strengthening the image of a successfully self-sustaining nation.

### 1.4.1 Norway is... musically speaking...

In term of music in general, music from Norway is not remotely significant. Solomon describes even the music of Edvard Grieg as occupying a 'decidedly marginal position' within the context of European art music history (2011:25). Unlike Sweden, one of the largest music exports in the world with plenty of musicians breaking into the international music industry, Norway has a relatively insignificant music industry with limited internationally renowned musicians – a-ha would be the archetype of famous Norwegian bands.

However, there is an observable trend showing that the Norwegian music scene, or the consciousness of Norwegian music identity, has been growing rapidly over the last decade. In 2000, a company called Music Export Norway<sup>1</sup>, a staunch supporter of Norwegian music scene, was launched; in the same year, NRK Urørt<sup>2</sup>, an online music platform that plays an important role in nurturing unsigned musicians, was established as well.

In addition to the Norwegian Wood Music Festival, Øyafestivalen, an annual music festival first started in 1999 with only 1200 visitors, has been steadily growing and now has become the biggest

---

<sup>1</sup> See <http://www.musicexportnorway.no>

<sup>2</sup> See <http://www.nrk.no/urort>

music festival in Oslo, attracting more than 80.000 visitors since 2009. Another prominent annual music event, by:Larm, which aims to promote Norwegian as well as Scandinavian musicians, has become enormous since it began in Oslo in 2008. An associated music prize Nordic Music Prize<sup>3</sup> – avowedly, a Norwegian/ Scandinavian answer to the British Mercury Prize – was even set up in 2010 to select the best Nordic album of the year. The fact that these remarkable music events in Norway started in the last decade indicates that the Norwegian music scene has been steadily developing, and the intent to stand out from the rest of Europe, through such initiatives as the Nordic Music Prize, is also clearly noted.

Last but not least, a recently released study *The Geographic Flow of Music* (2012) studying the relationship between music and geographic location, nationality and language by analysing the data of Last.fm provides some astonishing findings, helping strengthening the idea that the musical situation in Norway is in a rapidly growing phase. It shows that Oslo is the leading city in Europe in predicting overall music trends, and also plays the second strongest role in Europe in term of indie music just behind Paris. All of the above-mentioned evidences simply point to one conclusion that is the significance of Norwegian music is getting bigger and therefore has an immediate need to be studied and examined.

#### 1.4.2 Norway is... Ideologically speaking...

Norway has established an ideal, perfect impression of a nation with both a high quality of life and strong values of humanity and human rights. This is the place to give out Nobel peace prize where all the greatest humanitarians fighting for peace and freedom have all left their footprint. We cannot overlook the fact that Norway is the second least densely populated country in Europe, and not least its high ranking in a number of surveys in best quality of life in the world. Norway, like other Scandinavian countries, is very often depicted as a utopia-like nation.

Therefore, it is understandable that a wealthy, peaceful, seemingly perfect country like Norway seldom draws too much academic attention. Norwegian nationality as well is rarely considered under the category of the most intriguing nationalities that usually have ample remarkable historical

---

<sup>3</sup> See [http://nordicmusicprize.com/eng/pages/6-about\\_nordic\\_music\\_prize](http://nordicmusicprize.com/eng/pages/6-about_nordic_music_prize)

moments and complicated national conflicts.

Dramatically, things have changed. The long, continuous peace of Norway was finally disturbed by the terror attacks on 22 July 2011 initiated by a Norwegian right-wing extremist, Anders Breivik, whose aim is to save Norway from Islamisation and multiculturalism. The subsequent reaction of Norwegian society has generally shown that there is a trend of growing unity and rising consciousness of Norwegian nationality, which is best manifested in the flower march, where more than 150.000 people gathered in Oslo to commemorate the victims and to show their strong stance against terrorism.

Using 'norskhet' (the Norwegian equivalent for Norwegianness) as the search word with the newspaper database Atekst, a brief search result showing how many articles contain the word per year can give us a very general idea of the growing trend of the awareness of Norwegianness (see table 1). Obviously, the use of the word 'norskhet' is hardly popular, however, a slight increase is noted in the last decade and the use of this word reached a peak with 42 times of use in 2011, probably in the wake of the terror attacks.

Under this situation, considering the growing awareness of Norwegian identity in both social and musical sense, a study of the relationship between Norwegian music and national identity conducted by an outsider, a foreigner, who are able to problematise aspects of everyday life and bring in some insights that are so mundane, ordinary that the insiders would usually overlook, would be of great interest to not only Norwegian readers but also to international readers – to understand, illuminate, decode the meaning of Norwegian music for Norwegian citizens; to disclose, reveal, dissect what Norwegianness in music might be; to question, analyse, illuminate the delicate interaction between music and Norwegian identity.



Years	Number of articles containing the word 'norskhet'
<a href="#">2012</a>	6
<a href="#">2011</a>	42
<a href="#">2010</a>	26
<a href="#">2009</a>	35
<a href="#">2008</a>	32
<a href="#">2007</a>	19
<a href="#">2006</a>	31
<a href="#">2005</a>	23
<a href="#">2004</a>	20
<a href="#">2003</a>	12
<a href="#">2002</a>	14
<a href="#">2001</a>	10
<a href="#">2000</a>	5
<a href="#">1999</a>	16
<a href="#">1998</a>	9
<a href="#">1997</a>	11
<a href="#">1996</a>	9
<a href="#">1995</a>	8
<a href="#">1994</a>	7
<a href="#">1993</a>	7
<a href="#">1992</a>	11
<a href="#">1991</a>	7
1990	6
<a href="#">1989</a>	2
<a href="#">1988</a>	9
<a href="#">1987</a>	5
<a href="#">1986</a>	2
<a href="#">1985</a>	2
<a href="#">1984</a>	3
<a href="#">1983</a>	0
<a href="#">1982</a>	0
<a href="#">1981</a>	1

Table 1: Number of Articles containing the word 'norskhet' per year

Note:

To avoid confusion, the search only applies to the content from seven national newspapers in Norway regardless online articles – Aftenposten, Dagbladet, Dagsavisen, Klassekampen, Morgensbladet, VG and Vårt Land.

## Chapter2 Methodology

### 2.1 Overview

#### Research Question:

1. How does one identify Norwegian national identity with Norwegian music in the current globalised era?
2. In the identification process, what shapes Norwegian musical identities?

To answer these elusive questions pointing to unclear, wide-ranging discovery, this thesis, which adopts a focus group approach to collect empirical data from Norwegian informants, is an open-ended research that does not have any hypothesis or assumption about the outcome. Such an open-ended, liberal approach makes it possible to execute the research in an unbiased, flexible manner, allowing a wide range of diverse stories, ideas and discourses to converge, circulate and flourish – in order to answer the research questions raised at its best.

### 2.2 Break down of the Procedures

This research can basically be divided into three phases – preparation, execution, and data processing. The first phase, preparation, contains all kinds of general preparatory works, including reading, drafting questions for the interviews, seeking informants as well as a pilot interview prior to the actual focus group interviews.

The second phase, execution, refers to the period of data collection, in which the focus group interviews were conducted and the recording of the conversations of the interviews were transcribed. The last phase, data processing, includes coding, data analysis and writing.

This thesis officially started in the Spring semester (January) of 2011. It is important to note that the first two interviews dating back to June, 2011 were conducted before the 22/7 terror attacks in Norway, whilst the third and the fourth interviews took place after the tragedy. Therefore, only the last two interviews involved the discussion in response to the terror attacks.

## 2.3 Respondents

Divided into four groups, 16 Norwegian citizens were invited to participate in the focus group interviews. Each group, consisting of four members, lasted for roughly one hour with the longest one which lasted for two hours. The reason of the group size of four is because it is manageable yet big enough to elicit a broad variety of opinions. Recruited via my friend's network as well as public recruitment on the basis of snowball sampling, the informants of each group share some common ground and some of them had even known each other beforehand, so that a casual, natural environment for discussion could be constructed. The criteria for the selection of the informants were that they had to be Norwegian university students not older than 30 years of age. By saying 'Norwegian', Norwegian residency is the objective, as a clear indicator showing one's nationality. In other words, the informants involved were sixteen students who have Norwegian residency.

The reasons for the criteria are mainly twofold. First, using Norwegian residency as the indicator of 'Norwegian' can give a broader, generic definition of Norwegian than nationality, eliminating the bias and unnecessary arguments about the definition of Norwegian. Second, choosing students not older than 30 years old is based on the emphasis on young adults, in particular the Millennial Generation (Generation Y), which refers to people born between 1980 and 1989, in order to give stronger coherence between the informants and create a sharper, clearer focus on the research.

### 2.3.1 Demographics: Constitution of the Groups

It turns out there are 14 informants who were born in Norway and whose mother tongue is Norwegian, whilst there are two informants who were not born in Norway and whose mother tongue is not Norwegian (see table 2). The informants originally come from across the country, including Eastern Norway (Østlandet), Western Norway (Vestlandet) and Southern Norway (Sørlandet), only without Northern Norway (Nordland). With the concentration in Eastern Norway, there are four informants originally from Oslo.

Amongst 16 informants, 10 are male whilst 6 are female. The average age of the informants is 25

years old, whilst the oldest is 30 years old and 20 years old the youngest. Seven of the informants were studying natural science, whilst the rest studies subjects ranging between humanities, social science, teaching and formal sciences when the interview took place. All of the informants express at least moderate fondness for music, whilst half of the informants even claim they are very much into music.

## **2.4 Focus Groups as a Research Method**

The method of focus groups is composed of a series of groups of people assembled to discuss a topic in the presence of a moderator (Lunt & Livingstone, 1996). The role of moderator is to ensure that the discussion remains focused on the topic whilst a wide range of opinions on that issue is still being elicited. One of the commonly-acknowledged advantages of open-ended interviews like focus groups is to speed up the sampling process, as the parameters of the group discussion can be varied dramatically, which is particularly suitable for this Master's thesis with limited time given to data collection.

The principle of focus groups is to run new groups until the last group has run out of new ideas but repeats previous contributions. This can explain why this research stopped conducting more interviews after having the fourth group, which seemingly started to repeat previously mentioned opinions, despite originally planning to have three groups.

In addition, emphasising, empowering and respecting respondents as participants in the research process (Seiter, et al., 1989), one of the strengths of focus groups is that of identifying the salient dimensions of complex social setting. Each focus group is understood as a simulation of social relations bearing sufficient resemblance to the actual social occasions, whilst each individual, at some point, can be understood by extension as members of different backgrounds – subcultures, social classes and social groups.

The focus group-interviews in this research, hence, are designed to be greatly liberal, without direction or guideline applied to lead the discussion, except for general moderation for the discussion, e.g. asking for clarification and elaboration, time moderation, avoiding spending too much time on one single topic and sidetracking. In general, the voice amongst the group is evenly distributed as each

informant would be equally given the chance to respond to the questions and issues raised. Given that a set of questions was prepared and randomly asked, the focus group-interviews, based on the common ground of the informants, were conducted in a spontaneous manner, following the flow of the actual conversations initiated by the informants themselves<sup>4</sup>.

The simulation of social routine is particularly practical for this research as not only can discussing music in a social setting stimulate informants to reflect on music anew and speak from their unique social positions, but it also creates a forum for discussion in which an exchange of ideas and experiences is made possible. In other words, the communicative contexts can help us discover the processes by which meaning is socially constructed through everyday talk (Lunt & Livingstone, 1996). This is precisely by far the focus of this thesis, which is pursuing socially expressed, and contested, opinions and discourses instead of fixed, orthodox ideas and opinions.

## 2.5 Evaluation of the Methodology

### 2.5.1 The Sample

The selection of sample, in hindsight, could have been designed better to sharpen the focus and improve the coherence of the thesis. Now there is obvious imbalance between the backgrounds of the informants, for instance five informants studying the same field of study, almost half of the informants from Western Norway and only two informants not born in Norway whose mother tongue is not Norwegian, no less. Admittedly, this is a clear weakness in that the distribution of the backgrounds of the informants could have been better designed to select informants from different places, different social, and different academic areas evenly. Nevertheless, this problem is, unfortunately, almost unavoidable in this research because using the snowball sampling method to recruit voluntary informants was indeed a tremendously difficult process in which gathering four people together required a lot of effort, especially in view of the fact that this research project lacks the funds that usually could be utilised to offer effective incentives for the informants, e.g. actual payment or cash voucher. Alternatively, this can be understood as practical implementation of focus groups. As suggested by Lunt and Livingstone (1996), if one wants to interpret the findings on the level of the public in general, groups might preferably be composed of diverse rather than consistent membership.

---

<sup>4</sup> See appendix 2 for the question set.

By the same token, considering the two informants not born in Norway, one could easily point out it would have been better to focus on the people of the same ethnic background in this case, instead of having this tiny deviation of the sample. Nevertheless, it could be otherwise understood as a natural social condition that happens in a daily setting in Norway where it is not remotely uncommon to have 'Norwegians' of different ethnic origin. Importantly, it fits the essence of the method of focus groups, that is to simulate the actual social setting where everyday conversations are encouraged and appreciated.

### 2.5.2 Credibility: Validity and Generalisability

Qualitative research methods usually provide in-depth but poorly representative results (Alasuutari, 1995). One of the most common critiques of qualitative research method like the focus groups adopted by this thesis is hence the problem of generalisability as a scientific research method. The primary concern is that such a flexible and open-ended format is too personal and subjective, insofar as it is primarily dependent on the interpretation of the researcher, especially from a positivist point of view. First and foremost, it is important to note that as a qualitative research method, focus group-interview is in a sense easily perceived to be flawed regarding reliability. Therefore, to compensate for the weakness in reliability, similar to other qualitative researches, this thesis indeed focuses on validity, and thereby endeavours to maximise the content validity with the aid of the rich, believable data generated by focus groups.

In the meantime, the test-retest reliability of focus group-interview is often challenged due to its open-ended and variation-prone nature. It is important to bear in mind that the basis of focus groups is exactly to capture difference and variation. Focus group-interview celebrates the expression of variation in discursive treatment of a topic for discussion, and the unit of analysis is the thematic content or discourse used in the groups. In other words, 'the group acts as a context which challenges, asks for elaboration, and demands examples of claims that people make. (Lunt & Livingstone, 1996:16)'

Importantly, we may not ignore the fact that the topic of this research – including the researcher

questions posted and the data wanted – solicits the meaning embedded in the social context, which could be hardly obtained by other research methods. Meaning of music as a medium of communication is a complex site of ideologies, discourses and cultural values, much more than merely the content in a musical and lyrical sense. On the other hand, textual analysis, the common practice of studying music, has its shortcomings – that is, it fails to explore the socially constructed meaning of music and provide a comprehensive account of the identification process (Flynn, 2004).

The diversity of the opinions of the groups toward the topic starkly reveals the limitations of purely textual-based readings (Manuel, 1998). Reading music as text regards meaning inherent in music *per se* and overlooks how an audience really receive the message. It is not rare for researchers (Flynn, 2004; Robinson and Hirsch, 1972; Martin, 2005) to point out that the audience often ignores the default meaning of the music, and the lyrics in particular are often overlooked. On the contrary, focus groups can bring in totally different insights. Postulated by Manuel (1998), the way the informants reflected not only the variety of possible interpretations of music, but also the various levels at which the text can be apprehended or effectively ignored. It is, what he calls, 'a feature of musical polysemy' (1998:14) that audiences can react in different ways of a given piece, in accordance with individual predisposition, listening contexts, and other factors. This is why the method of focus groups is believed to be able to capture the process of public opinion formation via rational critical debate or negotiation (Fraser, 1990). Obviously, the qualitative detail contributed by the informants should never be regarded as absolute answers to the topic. To a certain extent, their interpretative answers may even post more questions in addition to the research topic. This is, however, exactly the principal of focus groups that is to implore groundbreaking opinions – unafraid of challenging situations.

To sum up, I would like to highlight the strengths and the uniqueness of this thesis. This research, which draws inferences from the informants' account of the topic and thereby develops correspondent theories by appropriating interdisciplinary discourses and ideas inductively, complements both empirical data and theoretical frameworks in an attempt to provide inspiring, useful perspectives to the understanding of the issues. The discussion and analysis, in other words, actually takes place within the theoretical frameworks with the aid of the empirical data. On one hand, the empirical data capture the mundane, everydayness of the topics in discussion; on the other hand, the complementary theoretical frameworks can be considered as additional lenses amplifying and

contextualising the natural attitudes, to prove the broader relevance of the findings by demonstrating the significance of the discourses discovered (Alasuutari, 1996). In a nutshell the crux of this method is to redefine the media effect as well as the conception of audience, and thereby, in turn, it provides a critical niche that enables us to examine the elusive topics of musical national identities in such social setting.

### 2.5.3 Conclusion

Frankly speaking, there are certain inherent weaknesses of this qualitative research that might be impossible to defend, particularly the predictable critique for being too subjective and lack of control. The major scepticism in this project, in my opinion, may stem from the stage of analysis where a plethora of data and findings collected has to go through a painstaking process of sifting by which only a small amount of data and findings is used, discussed and scrutinised, whilst a large portion of data and findings remains left out, undiscussed and somehow ignored. This subjective, personal approach to analysing data may not be objectively justifiable. Nonetheless, I believe, the strengths of such open-ended research would not be overshadowed by this structural weakness, and might even outdo the scepticism.

Suggested by Lunt & Livingstone, the focus group method could be understood as a quasi-ethnographic, quasi-naturalistic method which allows the inherent abilities of the participants to emerge, and which standard quantitative techniques may ignore (1996). Possibly, it may be hard for this research to stand alone to provide highly rigorous and scientific findings. However, suffice to say, this project, which has worked on a highly difficult, elusive as well as massive topic which involves a wide range of themes and interdisciplinary fields, can serve as a useful point of reference for any other later researches, from which it can lead to a detailed, planned and focused research on one particular topic within this research. Also, it might be viable that some of the musicians and songs raised in this research can be further studied from a musicological point of view by which the intra-musical elements could complement some gaps and unresolved relations in this research. Alternatively, it might be also of great use to study media policies and mass media in Norway to see the discussion



from a different perspective. It could as well be complemented by quantitative researches to test and validate the findings of this research.

## Chapter3 Language

### 3.1 Prelude

In this chapter, the role of language (Norwegian) in the discussion of music (Norwegian music) and national identity (Norwegian identity) will be examined in a step-by-step fashion. First, in order to provide a point of departure as well as frames of reference for the entire discussion in this thesis, the keywords under discussion will be defined and how the keywords could be interrelated to each other will be discussed in order to highlight the conflicts as well as the delicate chemistry between them in different constellations. The rest of this chapter focuses on the analysis of the empirical data collected. It serves to showcase the discoveries from my empirical data, and to bring more insight into the role of language in the music and national identity discussion.

### 3.2 Theoretical Framework

#### 3.2.1 Language and Borders

Language is seemingly a natural bonding within a community – or a nation. In principle, used by the population of an entire society, language should be the most common cultural property that connects individuals belonging to the same origin group. In Aitchison and Carter's sense, language, which carries a view of the place through the use of its vocabulary and structure in its inclusive as well as exclusive sense, creates a discrete identity which is 'at once a derivative of tradition and an expression of the present' (1994:6). Norwegian language, spoken by at least five million residents locally in Norway, in theory, is no exception.

Taken the ideas from *Imagined Communities* (Anderson, 1983), language is logically a key thing that helps us imagine – make connections with – the rest of the people living within the borders. From an anthropological perspective, language is a sociocultural construct that belongs to a part of a rather wide system of communicative competence (Silverstein, 1998; Urciuoli, 1995). Within one same group, via commonly shared grammar and usage of words, the use of language assigns an individual a place, often by comparing places between those who speak the same language and those who do not (Silverstein, 1998); at the same time, it helps any group define foreignness by identifying people not

speaking the same language.

However, one may immediately realise that Norway is quite a different case as there are two official written languages – Bokmål and Nynorsk (New Norwegian), and meanwhile dialects are widely used all over the country. In response to this, I postulate that such a diglossia-like language situation in Norway possibly in turn makes Norway a rather decentralised nation in terms of language use, and therefore the status of Norwegian language in music has different significance, in particular considering the choice of language. The selection of a particular language, between dialect or 'the standard' oral form, Bokmål and Nynorsk, embodies the process of subscribing to a selective tradition, community, history, or root amongst all the possibilities. In a nutshell, this involves a conscious choice of linguistic affiliation that affiliates distinctive identities (Hill, 2007).

In principle, Norwegian language is important for identifying one as Norwegian. In a daily context, we almost automatically identify whoever speaks Norwegian as 'Norwegian', especially considering the fact that Norwegian is not a usual lingua franca. However, speaking of music identities, it is essential to bear in mind that language is not necessarily a comprehensive indicator of Norwegian identity, because language in music is a mediated cultural compound. Therefore the implication of language in music, which has transcended the basic dimensions to the understanding of language, music and national identities separately, is best to be examined as an interdisciplinary study and will be discussed in the following sections on the basis of different combinations of the keywords in question.

### **3.2.2 Music with Words**

One of the prevalent approaches to studying music as text, or deciphering lyrics by using content/textual analysis, regards music embedded with fixed meaning(s). What is fundamentally problematic with such a perspective is that it simply fails to provide a comprehensive account of how listeners perceive music (Flynn, 2007) as it posits music as the subject matter, whereas in reality music is indeed made for people and is consumed massively by all walks of life in a very casual everyday setting. As suggested by Frith (1996), musical meaning is not inherent in the text, and meaning of music is best understood as not just an interpretative but a social process and a communication process. This implies that studying music as text may simply represent the interpretation of the

scholars themselves from their academic standpoint, rather than the meaning obtained by the listeners. Meanwhile, there is even lack of empirical evidence that song words determine listeners' beliefs and values (Frith, 1996). Particularly, regarding the intangibly elusive relationship between music, language and national identity, we must see music as a multimodal medium that mediates between words and music, and listening to music as an active process of cognition where words and music continually interfere (Fornäs, 2003).

Knowing that we should not take music and text as two separate substances, in this thesis I consider music or a song a vessel where all the elements of music, chiefly music and words, become intertwined, and meanings are generated through the listening process. It is important to note that lyrics, or words here, with reference to speech act theory, function in a similar way to the action of speech that must go through an act of articulation. Here the function is through a deliberate selection of musical techniques such as timbre, rhythm and melody, and therefore, the meaning – or the expression (Frith, 1996) – is far beyond the pure meaning of the texts written or printed on any medium – do not forget the important aspect of the listening process of the audience. To understand this better, Frith (1996) casts some light on this abstract dynamics between words and audience by saying that three things would be heard at once when listening to the lyrics of any pop song: words (as a 'source of semantic meaning'), rhetoric ('words being used in a special musical way'), and voices ('human tones' with a personalised touch ).

Nevertheless, despite adopting an approach that appreciates and emphasises the listening process by an audience, this thesis does not reject or devalue the importance of the musicological approaches that study music as text. It is acknowledged that looking onto both intra-musical (emphasis on the musical property) and extra-musical (sociocultural conditions and parameters that shape our view on national identity) aspects would ideally give a holistic account of this national identity and music investigation (Flynn, 2007).

### 3.2.3 Place, National Identity and Music

Whilst border serves as a demarcation, the construct of place is an even more elusive idea. Place is a concept that signifies both actual, solid space and virtual, imaginative space. In Lefebvre's sense

(1991), there are three ways to understand how people conceive of space – spatial practice, representation of space, and representational space. In a nutshell, nation, as a enormous place/space, could be understood in term of symbolic meanings, social practices, social relations and so forth, all pointing to the same conclusion that space is a dynamic construct that is far more complicated than a geographical, political area in a narrow sense. Postulated by Massey (1993), a progressive sense of place can add another layer of the understanding of the concept of nation, constituted by infinite processes beyond the inside/outside boundary drawings.

By the same token, it is not surprising that the relationship between music and national identity is constantly in a state of flux. In the light of globalisation, the construction of national identities is situated within global and local historical contexts, and relationships of national identity and music are maintained through transitional social processes of authentication (Flynn, 2007). In other words, there is actually an often neglected social dimension of musical experience inevitably involving the person in relationships with others (Martin, 2005) – from subjectivity to intersubjectivity, in the engagement between individual subjectivities and the 'objective facticities' (Berger and Luckmann, 1991:78) of the social world that the conception of self is conceived. Besides, suggested by Fiske (1992), the concept of 'habitus' may further problematise the idea of national identity. The habitus, containing the meanings of habitat, habitant and the processes of habitation and habit, attempts to highlight the diversity of identities coexist in a given geographical space. In other words, the variety of identities of a nation should be seen as an historical construct, changing its shape within various domains of the society.

To continue the discussion, we take the idea that identities are relative and changing in relation to different subject matters as point of departure (Morley & Robins, 2001). In this vein, national identity is best understood in dialectical terms. Thinking of the concept of nation, not only is border a line that demarcates our nationality, but also a clear boundary reminding us that beyond the border, the place as well as the people are no longer part of us. Such idea of being part of a big settlement but not others based on geographical considerations is the foundation of the us/others dialectic of a nation, supposed to be the beginning of the formation of any national identity.

However, what makes the discussion more problematic is that in the age of globalisation, physical

boundaries of nations are incredibly blurred and the concept of physical border is simply weakened by the fact that individuals become easily mobile and cultural artefacts are meanwhile globally circulated; therefore, the whole idea of national identity has seemingly become trivial but still, indeed, remains highly complicated.

On top of identification through geographical concerns, what is more important are the cultural resources that help individuals recognise oneself nationality. Nowadays, national representative arts from the old days are barely relevant for the general public considering the situation that arts and cultural products are no longer exclusive to higher class, the noble and the authority. With a contemporary standpoint to see cultural artefacts and expressions, suggested by Murdock (2001), there are four main cultural resources for the formation of citizenship – information, knowledge, representation and participation. Music in modern age, based on mass consumption, is a cultural artefact that easily helps individuals to conceive any cultural identity by relating themselves to the other listeners/consumers. Nevertheless, such a proposition by Murdock (2001), which seeks tangible criteria that may constitute the conception of citizenship, takes citizenship and national identity rather as a fixed idea, and fails to understand how music communicates national identity on individual/ subjective / intersubjective basis – which is, conversely, the very focus of this thesis.

Holding the idea that national identity is generated through an active identification process, primarily, we have to bear in mind that any assumption about the subject matter – language, music and national identity – is inapplicable to this discussion and therefore has to be avoided at best. National identity does not reside in music; instead, it should be regarded as a dynamic, experiential and ultimately discursive process (Flynn, 2007). Such a process involves a range of both symbolic and material conditions, where individuals would be able to appreciate different music from the available music repertoire in a specific nation to go through a corresponding identification.

In Norway, for instance, NRK, the state channel, is an institution on the both symbolic and material bases that invents an intact conception of 'nation-state' for the public. Considering the construction of national identity through a range of cultural commons, it is noteworthy that, taken from a sensitive perspective addressing the power issue and the role of mass media, there are two different categories of the cultural discourses – bottom-up common culture and top-down culture in common (Murdock,

2001). Given that there are two types of common culture, any national identity would be hardly constructed by only one type of cultural commons. In view of the extremely complicated issue with national identity, a strategic and flexible approach that avoids assumptions concerning the nature or essence of either music or people to the interpretation of musical identities is therefore essential and pursued in this thesis, and more discussion would follow in the analysis section.

### 3.2.4 Norwegian Language and Norwegian Music

In the current globalised era, the music in the market is literally mixed with music from all over the world – whereas music exported by the USA and the UK is still dominant. According to the statistics of phonogram sales by Grammofonplategrossistenes Forening (Gramophone Record Wholesale Association)<sup>5</sup> (GGF/IFPI), international music outdid Norwegian music for at least two decades in record sales until 2009 (see table 3). The Norwegian record sale finally overwhelms international record sale by 5% in 2010, and this may in turn support the proposition that the consciousness of Norwegian music is awakening, and also imply that Norwegian music is eventually catching on. However, what is possibly misleading about the conception of Norwegian music is that it is indeed often sung in English, and has barely anything to do with Norwegian identity in many circumstances.

Type	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
Norwegian		21	21	20	26	19	24	25	18	17	17
International		75	74	75	69	74	70	70	78	79	80
Classical		5	5	5	5	7	5	5	4	4	3
Total		100	100	100	100	100	100	100	100	100	100
Type	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Norwegian	18	20	21	26	36	43	37	38	48	51	55
International	79	76	76	70	60	53	58	58	47	46	41
Classical	3	4	3	4	4	4	5	4	5	3	4
Total	100	100	100	100	100	100	100	100	100	100	100

Table 2. Phonogram Turnover 1991 – 2011 (percent)

Given that a large proportion of music – both international music and Norwegian music – is in English, and English is widely used in Norway, it may not be surprising that actually the Norwegian Language Council has termed the increasing influence of English in Norway as 'Domain loss' (Ljosland, 2007). Setting aside the 'Domain Loss' discussion aside, at this moment, we at least get a clear picture that how influential English in the Norwegian society is, and that must be taken into

<sup>5</sup> The figures refer to sales from wholesaler / distributor, after the deduction of VAT, and covers only album. Singles, music video / DVD and downloads / sale of streaming are not included.

account when we have this language discussion on Norwegian identity in music.

### 3.3 Analysis and Discussion

#### 3.3.1 Language dilemma: Norwegian and English

Supported by all the informants, Norwegian music, in a neutral sense, is regarded as all sorts of music made by any 'Norwegian', no matter what language they use and no matter where they are. 'Norwegian' here, refers to anyone with Norwegian residency without any concern with ethnicity. For example, Madcon, a Hip-hop group of apparently non-Norwegian origin, was mentioned and used to explain their definition of Norwegian music by the informants. This view on what Norwegian music is – if we consider such recognition as identification – settles on the consideration of extra-musical conditions suggested by Flynn (2007); and hints that such musical identity can be understood as an initial process of identity construction that is still shakily unstable.

With this generic definition of Norwegian music, informants have an accordingly neutral attitude toward the choice of language for Norwegian music as well. In general, they state that they are totally up to music sung in either English or Norwegian; However, what really matters is that the music and the lyrics have to be good and the lyrics must match the music itself. 'Good' is one of the most important consideration of music selection even though the quality assessment is absolutely subjective, without substantial grounds. Speaking of the quality, some informants commented that the latest Norwegian music with Norwegian lyrics is generally of inferior quality. They think the Norwegian music from an older generation, e.g. Postgirobygget, deLillos, have better quality, and that is why they even claim that they prefer the current Norwegian bands to use English than Norwegian.

Despite the neutral attitude towards the language, there is an obvious dichotomy between the implication of the use of the two languages, meaning that these two languages are not being applied on completely neutral ground – and are not even interchangeable indeed. Of all the sixteen informants, only one expressed a strong preference for Norwegian language; On the contrary, at least a quarter of informants expressed clearly that they prefer English singing over Norwegian singing. Informant IN07F23 said:



I don't like they sing in Norwegian so much actually. When it's like deLillos, Øystein Sunde. it's a bit harry.

'Harry' is a Norwegian word which may be best translated to tacky or corny in English. This may explain why some informants would comment Norwegian singing as uncool, whereas English singing is, after all, more exotic, cooler in their own words. Coolness is a rather inexplicable aesthetic of which the meaning is literally dependent on the context (*zeitgeist*). Attempting to explain what defines coolness, they boil down the account of coolness to two reasons: First, this is because the songs in Norwegian are usually the songs played by their parents when they were children. After going through coming of age, they select their own music according to their own taste and embrace the international music environment. That pop culture is always in English is thereby the second reason for developing such admirable (cool) attitude to English singing when they were in adolescence – a period that people typically begin to develop a sense of identity (McAdams, 1993).

IN05F24: I think maybe we are not so used to...I mean like the cool artists singing in Norwegian, at least for me was like that. when I was younger, okay yeah, maybe I was listening to Ole Paus who actually doesn't sing. but because my parents listen to it, or all the Norwegian things that my parents listen to, I sort of – yeah, it's childhood music for me. Then afterwards, the cool music was always in English. It's so weird in Norwegian.

IN07F23: I agree with you. Norwegian singing sounds childish sometimes.

IN05F24: Yeah, I think it's just because we are so used to being related to something else. Now I feel like it's changing again because more people are singing in Norwegian. Now I am more open for that and actually think it is cool now when they sing in Norwegian. But before it was like, come on, weirdo! heh

According to the excerpt quoted, it is interesting to note how the generation gap between children and parents has influenced their perception of Norwegian language, and how it actually shapes their cultural identities in relation to linguistic concerns. Looking into the academic discourse on coolness postulated by Pountain and Robins (2000:23), we could almost verify their statement 'cool is a rebellious attitude' in this sense. However, the latter part of the statement 'an expression of a belief that the mainstream mores of your society have no legitimacy and do not apply to you' is less pertinent to this case as the coolness being discussed here has to be contextualised by the binary

relationship between the older generation (parents) and the younger generation (children).

### 3.3.2 Globalisation and English: Is Norwegian Losing the War?

This coolness discussion leads to another important issue: the English influence over Norwegian music and Norwegian identities, or maybe more correctly, the influence of globalisation in Norway. Despite the fact that some of them find English cooler, there is indeed a mixed feeling amongst the informants about using English as lingua franca in music. Most of them think it would be good to have lyrics in their own language, Norwegian, regardless of their personal preference on language choice. Interestingly, there is an obvious paradox between this dilemma about the choice of language (which will be followed up in the following chapter). In addition, the widely circulated belief that using English for bands is to open up the opportunities of international market is strongly believed by most of the informants (except some more insightful informants who have more knowledge about music industry), actually justifies the use of English in music, and also hints that the need to take care of international market has been internalised as an inevitably essential approach in this globalised situation.

There is even one extreme example showing how globalisation may possibly weaken the value of one's national language. In the third interview, informant IN09M26 claimed that there was no need to write songs in Norwegian in this globalised world, and English was the 'New Latin' to 'break loose all national boundaries' to communicate with the world. As we can see directly from the excerpt as follows:

IN09M26: there's so much music, especially today, you wanna cut loose from national boundaries. You wanna be something else, you don't wanna be something from one place.

If you have countries, there would be genres that are the countries in the end. It makes English the new Latin, you know. So...I don't really care if it's Norwegian or English. But I try making music myself, and they are almost always in English, because in some other ways, it's more international and you can cut loose...You feel the music is in centre not nationality for example.

Having suggested that the reason why English language is widely used in Norway was thanks to the

high proficiency in English, he believed that the Norwegian society did not need that much music in their own language especially in comparison with other European countries, for instance Germany and France. This case clearly illustrates that one who totally subscribes to the ethic of globalisation can thereby devalue one's native language to such a strong degree. This also gives a tricky response to the proposition of national-global dialectic (Robertson, 1995) that the idea of nations has not been consumed by globality but in fact is a part of it (Flynn, 2007). Arguably, even though the person in question has a wobbly national identity in the linguistic sense, it illustrates how one pushes national identity towards a cosmopolitan identity in order to respond to the globalised setting to date.

'Proficiency in English', here, becomes a national merit, superiority for the construct of Norwegian identity vis-a-vis the globalisation scenario, as English is the most common international lingua franca with which it could show that the nation is totally up to the international standard – Particularly, the comparison with other European countries Germany and France mentioned by the informant is apparent evidence supporting the inference.

More on the language choice in music: in the 4<sup>th</sup> interview, there is an in-depth discussion about the musicians' quandary over which language to use, which may offer a gist of this linguistic debate. Two of the informants (IN14F28 and IN16F21) showed relatively strong nationalistic sentiments about using Norwegian lyrics whilst another informant IN13M27 prefers English over Norwegian, and the other informant IN15M28 has a rather mixed feeling about the language issue. The following captures a fragment of the discussion on the choice of language for musicians from a pro-Norwegian perspective:

IN14F28: coz this was the argument I have heard, always like: Norwegian is so difficult. It's not a very singing kind of language

IN13M27: That's rubbish.

IN14F28: Yeh, I know. It's like, huh, why are the Swedes always writing music in Swedish and Norwegian not writing music in Norwegian? Because the Swedish is so much easier to write in music.

heh

IN16F21: Yeh, it's so much better, Norwegian sounds so stupid.

IN14F28: there's been arguments like that, and people say stuff like that. And the new bands and from whatever genre to prove them wrong, so I'm sure you can write some lyrics to try.

The arguments above are mostly based on relatively nationalistic sentiments that believe Norwegian language should be equally used like other languages, e.g. Swedish. Furthermore, from a critical standpoint against the overuse of English in music, they expressed that the musicians nowadays were just lazy to use English in order to avoid unnecessary criticism that may be induced if they write in Norwegian. Interestingly, a higher standard towards music sung in Norwegian is widely expressed by most of the informants since it is their mother tongue, and they are therefore far more sensitive and critical to the lyrics in terms of both content and technical aspects, e.g. wording, diction, meaning and so many. They even criticised that music in English was usually of poor quality because of their insufficiency in English language, e.g. 'using too simple words' and 'unable to make it complicated in English'. In their opinion, using English has become a subterfuge for some Norwegian musicians to avoid sounding vain and ' cliché'.

IN16F21: I think there are many people afraid to write in Norwegian because the things sound okay in English would sound very cliché if you write in Norwegian.

IN14F28: That's true.

IN16F21: That's probably why so many people don't use Norwegian because they are afraid to sound like cliché. But I do agree that most of my favourite artists are the ones who sing in Norwegian. And most of my favourite Norwegian songs are written in Norwegian. There is very few Norwegian bands that I really love that write in English.

So, what really makes English sound less clichéd is the appealing question that could be provided with more explanations by other following findings. In addition to the fact that it is not their mother-tongue, 'English is exotic', mentioned by informant IN06M28, provides another interesting reading of this situation:

IN05F24: The same way for me at least. I can't really find really bad lyrics sometimes. But you don't reflect on what they sing.

IN06M28: But in Norwegian it sounds like, 'okay, that's boring'

IN05F24: Yeh, so maybe English still has its sort of the higher quality. I don't know, it's hard

IN06M28: It's exotic.

Perhaps, no matter how English is commonly used, it is, after all, a foreign language that inevitably connotes a sense of exoticism. It may also suggest some inherent qualities of English in music in relation to Norwegian national identity that will be investigated soon after. At this point, we can already see that this language debate is an extremely complicated topic where a wide range of language ideologies is constantly contested, under verification, creating a lot of paradoxical situations where different dialectical relationships emerge, e.g. exoticism vs cliché, English sufficiency vs high sensitivity to Norwegian. Thus, more example would be brought in to elucidate this language debate.

In addition to the discussion about language choice, from a viewpoint of a music creator, informant IN13M27, in favour of English, proposes that there are some inexplicable reasons why musicians have to use English instead of Norwegian. He took music genre 'stoner rock' for example, explaining that maybe the genre itself has been developed in English speaking environment so that the music of such genre does not fit Norwegian language and therefore simply sounds better in English. We can look at his account directly as follows:

Interviewer: Yeh, can you (IN13M27) tell more, like what's the difficulty, why doesn't it fit, why Norwegian doesn't fit to your songs?

IN13M27: I think it's mainly because, **at least in stoner rock, very very dominated by English lyrics, like almost all bands all over the world write their lyrics in English. And it's kind of hard taking that away from the rhythm and the musical feeling, and putting in a new cultural expression.** I mean when you have stuff, you know like singer-songwriters in rock and pop, there are always gene that had been , you know, drawn to other extremes and you can't essentially put any text or lyric or cultural input into what you're making. That's why I guess it's way easier to use any language because every time you use a language, you've been along a lot of cultural implications, which is also why I think it's, you know, seen as sort of exotic to use dialect – not the oslo dialect.

Heh

IN13M27: because you know, the local anchor carries like you know, the artists' , you know, cultural background

from that area. Well in oslo you know, it's so cosmopolitan and american influenced and I think maybe we are a bit afraid of, ah...what are, you know, cultural tradition actually is secondary.

It is notable that such 'sounding better in English' argument is actually a commonly held language ideology amongst many European pop and rock musicians (Cutler, 2001), in other words, it implies that genres developed by English speaking countries are inherently unsuitable for other languages. In spite of the fact that it is not scientifically evident and verified whatsoever, it is nevertheless worth speculating on the causes behind this ideology as it may cast more light on why English would play such an important role in Norwegian music. Cutler (2001), who studied pop music and language choice in France, suggests that it may stem from the long tradition of English language pop-rock music that functions as a point of reference for generations of non-English speaking musicians as well as audience. Cutler's another suggestion is that the international prestige of English influences the choice of language as well – this actually coincides with other scholars' insights that will be mentioned in later chapters.

Interestingly, there are even theories that some languages, due to linguistic traits, would – somehow arbitrarily – fit some particular genres better. For example, the success of Finnish language punk may be thanks to the language itself, as Finnish, a rather exotic language to Germanic language users, just coincidentally matches the Punk genre (Larsen, 2000). And Larsen (2000) also speculates that it may be the same reason why Norwegian black metal is internationally famous in the world as the 'Norwegianised' English they use in the music may just give audience a nordic, medieval connotation. Though these speculations raised here are seemingly legitimate, they still remain unverified and mythical in this language choice debate and mainly aim to provide more perspectives to the subject.

### 3.3.3 The Myth of the Language Power

Using Norwegian, on the other hand, does not necessarily transmit a sense of Norwegian identity to the listeners and has a lot of different issues as well. Mentioned earlier, the informants unwittingly admit that they would be much more critical, sensitive to Norwegian lyrics due to the fact that Norwegian is their mother tongue, whereas they can be more tolerant towards English lyrics since they cannot hear the lyrics as clearly as they do with Norwegian lyrics, and they would therefore

'reflect less' on English lyrics.

According to their own words, Norwegian is like a 'transparent' language that makes the quality of a particular song utterly discernible – magnifying the rhetorical power of the lyrics of either good or bad quality. For some of the informants who prefer English singing over Norwegian singing, this has become an obstacle to enjoy Norwegian music with Norwegian singing and English singing equally because they suffer badly written Norwegian lyrics easily – and more frequently.

Coming to this point about spotting bad lyrics easily, it becomes rather obscure as logically it implies that they would be able to enjoy more good Norwegian lyrics vice versa; supposedly, the impact of good Norwegian lyrics may hit them even more strongly. For instance, in the second interview, after the discussion about more often suffering from bad Norwegian lyrics, I tried to ask a follow-up question, asking them 'how about good Norwegian lyrics? It touches you more, right?'. However, what I got was silence following a laugh instead of an answer. During all the interviews, none of the informants give any clear account of the good impact of good Norwegian lyrics on them. It remains unclear that if Norwegian language in music is competent to convey extra rhetorical power to the audience. After all, regarding the reasons behind such discourse, inductively, it may indicate that in their opinion, the quality of Norwegian music with Norwegian lyrics is uneven or even with more bad music in Norwegian than English-singing Norwegian music.

### 3.3.4 Unnatural Norwegian: Is it Norwegian?

In addition to the quality problem, they made another interesting comment on Norwegian lyrics, calling them 'unnatural'. Seemingly, It is extremely hard for Norwegian music with Norwegian lyrics to please the Norwegian listeners, especially when it comes to Hip-Hop. They feel that the Norwegian language used in music sounds very weird and unnatural because the use of the language is influenced by English language in term of both wording and articulation. They even call this kind of Americanised Norwegian 'Bastard language' or not a language at all. For example, informant IN01F25, in the first interview, mentioned:

Maybe when they sing in English, they have a lot like 'Oh', 'yeah' this stuff, and Norwegian lyricists use a lot of the

same type, like in English, it just sounds **unnatural** because we don't really use this kind of things in our language. And they would just like directly translate something into Norwegian, then it's embarrassing.

'Unnatural' is a clear opposition to 'natural'. Being natural, even though they do not explain what it really means, is best described as an essential trait for the construct of national identity; It is something founded on the commonly collective cultural parameters shared by the people within the same borders; it is like a quality for one to fit into one's cultural group. In other words, the English influence on Norwegian language happens to violate the commonly accepted norm of spoken Norwegian, making it difficult for the informants to identify music with such abnormal spoken Norwegian as genuine or good Norwegian music. Such attitude towards 'unnatural' Norwegian language is closely related to the idea of authenticity that will be investigated in the chapter Norwegianness in depth.

From a Bourdieu-inspired standpoint, this language dilemma between English and Norwegian can be understood as a power struggle between groups – Norwegian culture and English influence (Bourdieu 1991, 1998). Groups are constructed in constant conflict with each other over cultural capital. Lyrics in music, one of the most competitive and highly visible capital in the form of cultural artefact, is at stake here because a 'domain loss' situation is likely to loom by dint of the overwhelming English (foreignness) undermining the power of the natural language (a sense of locality) used by the norm.

It may be felt odd that, granted that Norwegian listeners are open-minded about the language choice in music, it would be logically acceptable that Norwegian language receives strong English influence. At this point, it is important to note two things. First, as mentioned, lyrics or musical words, should not be read as pure written language as proposed in the theoretical part; they have to be understood in a musical and social context, depending on genre to genre and even case to case. Second, though informants generally welcome Norwegian music to use English, it does not necessarily mean that they would feel comfortable with their language being 'Americanised' or heavily influenced by English.

Two relevant studies bring some more insight into this discussion: first, an article *Engelske lånnord i norsk 1950–2000* (*English loanwords in Norwegian 1950-2000*) written by Graedler in 2002 on Språknytt, a publication by Norwegian Language Council, studies the situation of English loanwords in Norway



from 1950 to 2000. In this study, the discovery that shows the number of English loanwords is steadily rising statistically may not provide us an innovative view to this discussion; what is more interesting is the protective attitude and the pessimistic undertone of the article, whereby we can clearly observe English influence is regarded as something invasive that may take over the Norwegian language<sup>6</sup>.

Another study using quantitative research methods to investigate the attitudes towards the English influx in the Nordic countries was conducted by Thøgersen in 2004, interviewing 5663 people in total, of whom approximately 1000 were Norwegians. Surprisingly, Norway actually has the second strongest 'linguistic consciousness' just behind the Faroes: in this study, the stronger the 'linguistic consciousness' is, the less tolerant is the attitude a country has towards English influx as well as to the creation of new words. Suggested by Thøgersen, it is possibly because of the unsuccessful purist language policies in Norway. Nevertheless, with the observable limitations of this research in term of the small sample size, the validity is easily doubted, but, it once again gives an interesting perspective on the current language discussion.

### 3.3.5 Inauthentic persona: The Norwegian You Speak is Unnatural

'Unnatural' is a word reiterating amongst the interviews, implying that the concern of the trait of being natural is utterly important. However, sometimes the unnatural feeling may not be contingent upon the language per se, but possibly due to the authenticity of the musician. The following 'unnatural' case may give us a general picture:

IN08M28: But the new singing in Norwegian...I prefer the English speaking. Marit Larsen just gave out a single where she sings in Norwegian. And it sounds really weird. So I prefer that they sing in English.

Interviewer: Okay, but why weird? Because it's about the lyrics?

IN08M28: It sounds unnatural!

---

6 URL: [http://www.sprakrad.no/nb-NO/Politikk-Fakta/Fakta/Engelsk\\_i\\_norsk/](http://www.sprakrad.no/nb-NO/Politikk-Fakta/Fakta/Engelsk_i_norsk/)

Noted that informant IN08M28 just leaves a comment 'it sounds unnatural' without giving a detailed account, it is very likely that such an unnatural feeling is hatched within the inharmonicity of the musician's intact persona created by the using the unusual language choice. It is believed to be relevant to the authenticity issue again. But such authenticity, which belongs to the musician instead of the authenticity of the language spoken, is founded on the bilateral process of authentication between the musician and the audience and will be followed up later.

In this case, Marit Larsen, a Norwegian female singer-songwriter who has enjoyed some international fame during M2M period, has been using English throughout her career for nearly a decade. The language choice of English is regarded as part of her integrity as a young, sweet international female singer-songwriter. Such international, cosmopolitan identity is like a compound form of national identity in light of globalisation, founded on a dialectical relationship between the conception of modernity and rurality. Even though none of my informants clearly uses the word 'rural' explicitly, arguably, their idea of using English to break through the international market has somehow hinted at such inclination. In addition, associating Norwegian with 'rural' or 'backward' is actually a rather common perception, which could be observed in other empirical researches as well, namely *English in Norwegian Academia: a Step towards Diglossia?* by Ljosland (2007). This association with rurality, which inadvertently responds to the discussion of the urbanisation of Norway, will also be followed up in the chapter Norwegianness.

### 3.3.6 Dialect: Social Grouping and Hierarchy

Norwegian language in music, if it is not deemed unnatural, is likely to possess a special quality that conveys a sense of Norwegian identity. It is observed that dialect, in particular, is more identifiable with Norwegian identity than the standard, official Norwegian spoken language in the way that the application of dialect in music is able to reconcile the inauthentic feeling with music that does not originate in Norway. Dialect use has particularly close connection with Hip-hop. The following excerpt can give us a general idea how dialect plays a vital role in the quality and the Norwegianness of Norwegian Hip-hop.

IN04F25: But it's very popular to rap in Norwegian now...And it's even not a language.

IN01M24: Ah...I wanna say there are no established artists, kind of rap like that but there are some underground Norwegian artists -

...

IN03M30: A lot of people copy those guys for years after everyone started like Pen Jakke, also with this bastard like Norwegian.

IN01M24: Pen Jakke was like one of the bigger hip-hop bands when I went to 10th grade!? 15 years old? yea, 15 years old.

IN03M30: It was kind of the time when Norwegian hip-hop became phenomenon.

IN01M24: But there are a lot of good Norwegian Hip-hop as well, I think, especially one of my favourites is they rap in **dialect**, in Northern dialect, Tungtvann, they are kind of cool.

Interestingly, informant IN01M24 somehow chains up the approving words 'good', 'favourite', 'cool' with dialect. It is probably hard to reach a consensus on the reasons why dialect enjoys such a peculiar quality in music, but the background of the exclusive prestige of dialects in Norway could at least shed some light on this phenomenon.

It is generally believed that the status of dialects in Norway has had a much stronger position than dialects in the neighbouring Scandinavian countries, and in most of Europe (Røyneland, 2009). Nynorsk, one of the two official written languages in Norway, was created on the basis of Norwegian dialects in 19<sup>th</sup> century. This seemingly helps dialects gain prominence. At school level, the Norwegian Parliament decided in 1878 that no spoken standard should be taught in elementary and secondary schools.

On the contrary, the principle that teachers should use the local dialect of the children is even implemented in the Norwegian School Law (Jahr, 1997) as well. In addition, the political movement in 1970s with its slogan: 'speak dialect – write Nynorsk' has also intensified the status of dialect (Bakke and Teigen, 2001). The use of dialects in formal settings has accordingly gained more acceptance over the last thirty years and is now seen as legitimate in most public domains. Sandøy (1998) also points out that this prestige of dialect coincided with a substantial growth in the regional economies. Dialect use is hence widely appreciated at social level, regarded as something positive and

something to be proud of. Seemingly, dialect has certain quality that communicates genuineness, honesty and authenticity within a national setting. Consequently, dialect use in music can serve as an antidote to the unnatural feeling as well as the American influence mentioned. There is an example as follows:

IN13M27: I do really like people who do it on dialect because usually they are able to break out of this like continental form. Lot of people are from Trondheim or Bergen, they are able, like, use their dialect naturally sound the way they actually speak which is like the thing with rap you know, doing like over rhythm but still talking the way you actually do.

IN14F28: Yes, like Lars Vaular.

IN13M27: Like A-laget and stuff like that. I think that's very important when it comes to Hip-Hop. But then again the people do it in English they sound a bit rubbish as well. I think it's really few and far between really good Hip-Hop

Apparently, dialect is an effective cultural apparatus that can help Norwegian Hip-hop fitting into the acknowledged Norwegian cultural, social domains, breaking free from the impression of being excessively influenced by the American style into which using standard Norwegian may fall<sup>7</sup>.

Alternatively, it can be understood that dialect is an overarching element of personalising the music as well as making sense and realistic of the continuum of the musicians themselves in consideration of the loss of aura condition as a result of commodification of mass reproduction of cultural products in Benjamin's sense.

All in all, Norwegian language in music has a peculiar power, meaning to Norwegians that it may be impossible to explain the reasoning. It could be simply thanks to the fact that Norwegian is their mother-tongue or it could be because of the linguistic affiliation mentioned earlier in relation to all the social, cultural elements within the complex of national significance. The following excerpt can trickily highlight the elusive peculiarity of Norwegian language and show that actually the two languages – English and Norwegian – are hardly on an equal footing, leading to the end of the discussion of language in relation to Norwegian musical identity.

---

7 More on the discussion of dialect in the chapter Norwegianness

IN10M27: I'm thinking about Seigmen, because they made an album called Metropolis.

IN09M26: It's a great album.

IN10M27: yeah, I think it's classic, like an icon, a Norwegian icon. And they made albums in Norwegian first, and then they tried to break through with English, and they recorded the lyrics in English, made a new album actually. It was like everyone praised, was critically acclaimed when Metropolis first came out. And everyone knew about it. Then the English version came out, I don't think it was that big as a success..

IN09M26: I've never heard about they released in English.

IN10M27: They tried to break through in America, but never became anything. **The lyrics were, my personal opinion, amazing in Norwegian. When they translate it in English, it becomes something totally different. It lost something. It's difficult to say, but it's like the magic, the words meant something different when they were said in Norwegian, something were lost in translation.**

### 3.4 Conclusion

Even though no specific discussion and points in relation to identity and identification have been addressed, this chapter indeed aims to raise all the issues surrounding the role of language, which is by far the overarching factor shaping Norwegian musical identity. The problems and struggles of language should be interpreted as different ramifications of identification, which all lead them to various Norwegian musical identities, ranging from the firm, solid ones to wobbly, paradoxical ones. By learning the discursive basis of identification, we can totally understand how fluid musical national identities could be in relation to different contexts, depending on different parameters.

In addition, we have also learned that how the situation of language in Norway has been greatly influenced by the influence of globalisation. Norwegian as a national language has been overshadowed by the omnipresence of English in many senses, and it in turn creates a lot of post-national musical identities that response to the international modality. Apparently, the language confusion between Norwegian and English is still a prevailing common ground for creating more and more new, contemporary national musical identity through the processes of all the linguistic struggles.

## Chapter4 Identity Discrepancy

### 4.1 Prelude

IN08M28: But if I have to pick something special Norwegian, I think Kaizers Orchestra and Gåte are two good choices. They have a very unique sound. We also have all the Norwegian death metal.

Interviewer: I'm not familiar with it

IN08M28: Nono, I don't know anything about it .

IN05F24: Me neither, I don't know anything about it.

IN06M28: They are big in the outside but not in Norway.

IN05F24: I think so too.

Extracted from the 2<sup>nd</sup> interview, this excerpt, capturing the informants' answers in response to the question 'what is Norwegian music?', gives a general picture of how a dispute over national identity can happen in view of the insider-outsider polarity. This insider-outsider polarity is just the tip of the iceberg of the topic of inconsistency of identity, and therefore it has inspired me to come up with a label 'identity discrepancy' during the coding process to wrap up all the identity inconsistency in order to cast some light on this topic.

### 4.2 Theoretical Framework

#### 4.2.1 National-global Dialectic and Postnational Musical Identity

In this chapter, identity discrepancy, a striking finding of the empirical data, will be introduced, examined and discussed. Before jumping to introduce the idea of identity discrepancy, I would first carry on providing the relevant theoretical background about national musical identity – based on the theoretical framework established in the previous chapter – so as to illuminate the rationale behind the concept of identity discrepancy.

As mentioned in the previous chapter, I have already appropriated some postmodern discourses that any identity is neither single nor an inherent quality of a person – identity arises in interaction in others, with institutions, and with actual practices (Sarup, 1996). Such process in relation to a wide range of social and cultural parameters is known as identification – national identity is no exception. What is peculiar about national musical identity is that this identity – the identification process – takes place within the globalisation influences (Flynn, 2007), and therefore the focus on the discussion on national identity should be about the dialectical relationship between the construction of national identity and the influence of globalisation.

Such national-global dialectic, suggested by Flynn (2007), serves as a flexible lens to look into national identity under the effect of globalisation. In addition to this dialectical understanding, I would also like to bring in the 'postnational' perspective suggested by Corona and Madrid, which posits we should read the national musical identity beyond nation-state as the frame of reference because the traditional idea of nation-state is being increasingly challenged by the mobility of people, values and cultural artefacts (2008). National boundaries yield steadily ineffective to locate national or local cultures as a result of the cultural mobility, and therefore this postnational consciousness can even supplement the national-global dialectic.

#### 4.2.2 Globalisation and Locality

Globalisation is a complicated yet abstract concept. By using the term globalisation, there are actually two implications:: we can take it either as a force in motion (focusing on the mobility) or as a relatively static global phenomenon (focusing on the influences exerted on a local level). To make the discussion comprehensive, I propose to put the emphasis on the former implication. Regarding globalisation as a global force in motion, it can be apprehended as a process whereby a global network of interconnections and interdependencies connecting different countries and regions is getting more dense (Tomlinson 1999:2). In short, culturally, globalisation refers to the world-wide mobility of cultural artefacts. Such mobility of cultures, which used to be perceived as a homogenising beast that devours other cultures, is actually in a constantly changing state (Flynn, 2007) that may enclose different meanings and influences at different points of time. And despite the known flip side of

narrowing down creativity in some cases, other studies have shown that 'culture' remains diverse and complex in the 1990s even under the process of globalisation (Simonett, 2000). It is suggested that globalisation has contributed to 'culture clashes' (Simonett, 2000:2) that have created unexpected energies, unleashed creativity, and provided opportunities for counterpoising alternatives. The 'global village', as we have heard for decades, is modified to be a concept of an urban complex of global diversity, including all the ethnic neighbourhoods contained within the city (Idhe, 1993).

On the other hand, about the local, first and foremost, it is important to note that nation – or nation-state – is not a fixture as it is shown on the map. Particularly, from a perspective of a general citizen, a nation can be understood as an imagined society which is constructed through appropriating an array of commonly shared cultural symbols on account of the fact that we can never actually meet the rest of the members in any community that is bigger than a small village (Anderson, 1983). Further to this idea, nation is an even more elusive and fluid concept under the influences of globalisation. From a postnational perspective, globalisation represents a challenge to the ideal of a homogenised nation in different senses (Corona & Madrid-González, 2008). Nation-states have even become transterritorial and citizenship transnational (Gupta & Sharma, 2006). These trans-words possibly happen to be a bit far-fetched – or stem from extremely postmodern and postcolonial points of view – whereas the crux of the idea is, apparently, nothing more than the inevitability of understanding nations through a 'globalised', flexible lens. Suggested by Grossberg (1997), the local and the global are mutually constitutive. The idea of the local – or the nation/nation-state – is, therefore, always a comparative term, describing the different articulations at different places within a structuring space (Grossberg, 1997). The implication behind all these ideas is that if we have to understand the locality (nationality), we cannot, in every sense, afford to overlook globality.

By the same token, it is also misleading to characterise nationalising influences as promoting homogeneity, as if it is taken from a traditionally nation-building sense. All in all, musical national identity could be understood as the upshot of the interrelationship between globalising and nationalising forces. Evidently, musical national identity could indeed be nurtured equally through nationalising and globalising forces, for instance, the Irish themed pubs or the 'bouzouki music' of international Greek pubs all over the world are typical examples showing how the oppositional forces of globalisation and nationalisation contribute to these hybrid local/global phenomena (Flynn, 2007).



Therefore, we must be clear-headed to get rid of any presumption that either effect has one fixed, granted influence that we normally think.

#### 4.2.3 National-global in the Sense of Music Industry

Putting national-global dialectical framework in a musical sense, as mentioned earlier, there are also two approaches to interpret globalisation which are to understand the concept by stressing either the mobility or the local influence of the effect. In terms of mobility, globalisation can be deemed to be the world-wide circulation of international music all over the world via mass media – music literally transcends national boundaries (physical space) and the concept of international pop-rock gives the music industry in the world a standardised music language. In term of local influence, it can be understood as the international protocol imposed by the international music industry, e.g. music production technique, music taste, music direction and so forth. Thinking of globalisation in a realistic setting, globality could be understood as the gigantic multinational record enterprises, e.g. Warner, Sony and Universal (the big three to date); they are responsible for producing international musical pop-icons and are more or less involved in the music business in every country all over the world, ostensibly, functioning as a universal institutional musical authority.

On the contrary, it seems more problematic to encapsulate the nationalising process in one brief, concrete example as it involves complex processes and can be understood from different perspectives. To make things relatively comprehensive and handy in the beginning, we may take Brit-pop in the '90s as a rough example. The term Brit-pop, which generally refers to the British music boom due to a series of excellent rising British bands in the '90s, was basically invented and widely exploited by music media (particularly British media) as an answer to the overwhelming American music market. Even though this is not the perfect example, since it is rather based on the America-Britain opposition in the music industry, and may well appear confusing as this involves too many agents and aspects, this may give a general idea of how music can be 'nationalised' in response to the globalised music environment – which leads to the introduction of glocalisation.

#### 4.2.4 Glocalisation: From Institutional level to Personal Level

The term 'Glocalisation' was coined by Robertson in the 1990s, and widely used and discussed since then. 'Glocal' describes the interplay of local-regional-global interactions; it emphasises the importance of locality in the current globalised scenario – in Robertson's own words, it focuses on the universalisation of the particular and the particularisation of the universal (1992). That international music companies set up their localised branches in different countries is generally suggested to be a typical example to show how the local, regional, and global converge. Examples, namely MTV Germany and Universal Norge, give a hint about how the global attempts to assimilate into a regional/local context.

More specifically, in the setting of music industry, 'glocalisation' can be read as a process that commodifies and promotes the localised differences for global consumption (Flynn, 2004). Taking world music as an example, the idea of world music, as a rather new music genre, is a typical product in the wake of globalisation, making use of the local identities (of the non-western countries) in order to forge an exotic non-western product line in addition to the existing music catalogues (Corona & Madrid-González, 2008). It is not uncommon to see how some artists or some music compilations exploit the exotic imagery of their non-western origins to sell their album to the global market. It could explain why there have been abundant studies about the hybridity of the cross-cultural mixing that focuses on understanding the process of hybridisation in the context of globalised mass diffusion (Canclini, 2005; Simonett, 2011). 'The ongoing ruptures of particular norms' and 'the geneses of new forms of life and being' by Kirkland (2008:71) are two very insightful yet powerful descriptions of the current globalised cultural world. After all, these insights demonstrate that the national-global interplay is an enormously intertwined complexity that requires profound understanding from both local and global perspective.

Up to this point, we must, however, bear in mind that the discussion and examples mentioned so far are confined to ideological and institutional scales. It is important to be well aware of what the exact dimension of glocalisation – or any kind of global-national dialectics – take place because it inevitably involves many issues with power and social hierarchy which are highly influential in this global-national discussion (especially from a social science perspective). Another challenge is how we could

understand the global-national dynamics at the individual level so as to deal with the issues with musical national identity.

#### 4.2.5 Nation-building and Identification

In view of the global-national framework, the biggest priority would be striking a happy medium to bring in the insightful ideas of national identities from different perspectives. First and foremost, it is important to clarify that there are two approaches to understand the conception of national identity: nation-building, which looks into how the national symbols that construct the perception of nation are objectively created; and identification, which investigates how a conception of a nation is subjectively, intersubjectively and socially conceived. In other words, such a dichotomy may recall Murdock's idea (2001) that there is bottom-up identity and top-down identity mentioned in the previous chapter. However, such a binary account of identity is not sufficient to interpret the extremely dynamic concept of national identity, as it has already been observed that the line between 'top-down' and 'bottom-up' is actually blurred and overlapped in many circumstances. Hegemony, borrowed from the Gramscian concept, may snugly supplement the shortcoming of the binary interpretation, making us possible to identify which discourses/ideologies in the society actually possess more power over other discourses of identities. Nevertheless, interestingly, some state-level institutional influences are hard to define by dint of their excessive infiltration on an everyday basis. For instance, the routine, everyday practices of state bureaucracies, which perform a critical cultural function in creating cohesiveness of nation, could actually be done without overtly seeking to do so (Gupta & Sharma, 2006).

Regarding nation-building, it is useful to introduce some historians' insight to this matter. Even though this paper has discouraged the essentialist viewpoint of national identity that sees nation having an essence that holds the nation together, historians give particularly profound ideas on how the rigorous representation of a nation is constructed. Historian Duara (1998) views nation as a historical continuum of which meaning is generated on the basis of the complex relationship between the concept of time, timelessness and embodiment in national histories. Such a basis, according to Duara, is the sacredness of the nation which hinges on the 'regimes of authenticity' (1998). Continuing in a similar vein, from an ethnomusicological standpoint, to juxtapose the significance of

both searching a sense of rootedness and observing the here-and-now contemporary environment is the key to the future of ethnomusicology (Reyes, 2009). The emphasis of examining musical national identity actually lies in the importance of looking into the past – or the root – and the contemporary situation simultaneously.

Appropriating ethnomusicological points of view requires extra attention as it is misleading to suggest that it is easy to conflate the concept of both 'Nation' and 'Ethnicity', without drawing distinctions between the two different terms (Flynn, 2004). Nonetheless, this is worth pointing out simply because the nation-ethnicity mix-up is literally a highly common ideology amongst the general public – we would see more examples when it comes to the analysis part and the following chapter.

#### 4.2.6 Introducing the Concept of Identity Discrepancy

After having introduced a wide range of conflicting ideas of nation identity, it may not be odd to say that 'identity discrepancy' is one of the most significant findings of my empirical research. The reasons for the wording of 'identity discrepancy' – instead of plural identities or anything similar – are twofold. First, it directly points out the contradictory nature of the ostensibly cohesive national music identity one may assume. Second, it indicates the dilemmas the informants encounter when they go through the identification process of national musical identity. In addition, it is also important to note that 'identity discrepancy' does not only refer to the discrepancy in the light of the national-global dialectic. It also indicates – possibly involving socio-psychological aspects – the conflicting identification process when the informants try to identify their Norwegian identities with music, whereby they encounter difficulties or uncertainties of their national music identities due to all sorts of considerations – even though the national-global dialectical contradiction remains the most perplexing, and iterates frequently throughout all the interviews.

In addition to the global-national dynamics, it may not be very surprising to observe that musical national identity actually manifests itself within a wide range of opposing relationships, e.g. urbanity to rurality, insider to outsider, modernity to nostalgia and so on, indeed supporting the emphasis of dialectical relations proposed in last chapter. All of these opposing relations, which provide informants with various frames of reference to identify themselves with Norwegian music in relation

to the polarity of the various relations, are believed to be central to nation building, at both microlevel and macrolevel.

### 4.3 Analysis and Discussion

#### 4.3.1 Insider or Outsider?

In all the interviews, one of the most apparent observations is that national identity would never be singular and stable. It basically matches the theoretical discourses previously brought in, in which national identity experienced today is an ongoing social construct and encompasses more than one identity in the holistic sense of nationality. Meanwhile, it is also important to note that the informants are actually conscious about their variant identities and are able to approach different identities in relation to different conditions.

IN09M21: I feel like bands like Röyksopp like that. Sure it's Norwegian and it's big. But I still don't...When you ask a question what I feel like Norwegian music is, I just don't think about these kinds of bands instantly just because they don't have Norwegian sound, it's just **international** music. And that's probably why people enjoy that in hong kong than black metal because..it's just music that pretty much can listen to.

Seen in the excerpt above, the most common discrepancy in national identities manifested during the interviews is the conflict between 'insider identities' from a local viewpoint and 'outsider identities' believed to be observed from an international viewpoint. 'Insider identity' refers to the identities the informants come up with by taking account of solely their subjective judgements, but 'outsider identity' becomes the problematic yet interesting one, since this is the identity the informants attempt to speculate upon, when they try to imagine Norway in an international context. It immediately validates that the musical-national associations in any country would vary according to where specific music lies in the 'continuum' of insider/outsider perspectives (Folkestad, 2002). It is also noted that the 'outsider identity' is very often proposed in an involuntary manner, implying that the informants may not favour or support the 'outsider identity' – this further supports the idea of the concept of 'discrepancy'. Hypothesising about what Norway is in the eyes of foreigners, which is an oddity the informants usually never think about, is a challenging task for the informants that pushes them to think over what 'Norway' actually is concerning both local and international viewpoints. This

insider-outsider discrepancy as a result of pondering the matter in an international context clearly reflects the influences of the global-national dialectic are observable, even at minor personal level.

In response to the international concerns, the informants perform a sophisticated flexibility to adapt to different identities according to various conditions. For me, what is so intriguing about such surprisingly fluid subjectivity is it suggests the national-global dynamics have even become immersive in the daily context as the informants have shown impressive versatile competence in responding to the challenges even without any prior knowledge and preparations.

#### 4.3.2 International Pressure; a-ha or Metal?

In general, there are two considerations that would make the informants believe some music is Norwegian internationally – the international success of the music, and the traditional Norwegian musical elements that differentiate Norwegian music from other music. These two considerations fall neatly into Flynn's proposition: 'The rising significance of the global-national dialectic insofar as new conceptions of national identity and music appear to be at least partly predicated on the global economic success of domestic products (2004:23).'

Metal is recurrently suggested to be the typical Norwegian music from a foreign perspective. Such perception mainly stems from the global economic success of Norwegian metal, and this enormous international success becomes overwhelmingly convincing even for the informants who don't really believe in the logic that global success is equivalent to national representation. The dialogue as follows can demonstrate the struggle between the perspectives of insider and outsider:

IN07F23: I think we are famous for the metal, possibly.

IN05F24: Maybe from the outside it's sort of the Norwegian music.

Interviewer: So you think Norwegian sound is metal.

IN07F23: If you are a foreigner, then yes

| Everyone nods and agrees |

This extract demonstrates the inside-outside contradiction. The impression that Norwegian Metal is famous overseas makes the informants acknowledge the importance of metal as a Norwegian musical identity in an international context. The words, such as 'I think', 'possibly' and 'sort of', undoubtedly, all suggest the uncertainties behind this suggestion of the international version of Norwegian identities. Such uncertainties may become more radical when the person has personal disfavour of the music in question insofar as the disfavour would eventually manifest itself as personal resistance to unfavourable national representations. Here is an example:

Interviewer: So you do think Norway has its own sound? Like metal?

IN05F24: I don't want to say that it's Norwegian sound.

IN06M28: I'm not into it at all.

IN05F24: No

By saying 'I don't want to', informant IN05F24 clearly states her disapproval of metal as the representative national musical identity for Norway. This illustrates how conflict with identities may occur when one does not favour the seemingly legitimate 'outsider identities', highlighting the fact that the idea of 'outsider identities' is not voluntary, or even forcible so that it inflicts strong identity struggle and ambivalent feelings about the involuntary identities imposed from the outside perspective. It may explain why insider-outsider identities are hardly in harmony or are even in dispute throughout all the interviews. In the 3<sup>rd</sup> interview, even though the informants are basically into metal, they show another form of identity discrepancy.

IN11M27: so for everyone else..

Interviewer: So you've got any idea for everyone else?

IN11M27: Nonono, for those foreigners who are not interested in metal, I think a-ha is more connected to Norway in general.

Interviewer: but personally you don't think A-ha is Norwegian?

IN11M27: No, personally definitely Dimmu Borgir.

Admitting that metal is rather an alternative subculture that fails to appeal to all walks of life, informant IN11M27 encounters another identity predicament – he has to come up with an outsider identity that is mild and favourable for the mass instead of metal, his personal favourite. It is noted that despite finding a-ha not Norwegian at all, he suggests a-ha as the international Norwegian music nonetheless. It shows that choosing outsider identity is actually a thoughtful social/cultural process that takes a wide range of considerations into account. However, demonstrated by another informant, there is another strategy to handle outsider identities:

IN14F28: Um...I think I would give you..Today I would probably give you Jonas Alaska. Like a very local young Bob Dylan guy. I think he's made a really really good record. And he's young and he's just starting his career.

Interviewer: But you think he is Norwegian?

IN14F28: No, he is **not Norwegian at all**.

Interviewer: So if I want something Norwegian,

IN14F28: Yeh, for me that would be the record I would..cos what I these days would say one of the best records that we have, that I would like more people to know about too.

Regardless of the consideration for the Norwegian quality in music, IN14F28 pushes Jonas Alaska forward to represent current Norwegian music simply because of the supreme quality of Jonas Alaska's music. Noted that she admits Jonas Alaska's music does not qualify the idea of Norwegian musical identity at all, it is also important to point out that she uses 'local young Bob Dylan' to present Jonas Alaska. Branding local musicians as the incarnation of some international music figures is one of the most common marketing strategies in the current globalised epoch – or the postnational marketing of music according to Corona and Madrid (2008). In other words, it proves that thinking the local



globally has become a very common practice even at a personal level. Furthermore, in this case, her great concern to the quality of music also brings forth another striking topic, that is quality.

#### 4.3.3 Quality of Music or Distinctiveness of Norwegian Culture?

The quality of music is one of the major concerns when it comes to national music identification. The high quality of music produced locally contributes to positive esteem for the nation and in turn a sense of pride for the citizens. The following excerpt further elaborates why quality is so vital to the construct of national identities, especially in an international context.

IN02M25: I like quite a lot (of bands), like at least I can say that one Norwegian band I listen to quite often is Turbonegro and they are one of my Norwegian favourite bands.

Interviewer: Any reasons?

IN02M25: The quality of music falls **into International music category**. There are not much like them in Norway. That can break through to international market.

The explanation for why Turbonegro is the informant's favourite Norwegian band shows that 'world-class' quality in music positively helps bands build up their national musical identities. The international music environment has seemingly created a competitive mindset for both the music industry and the listeners – it shows that even in a normal daily setting, locally produced music happens to be contextualised between the local and international dialectic. Exposed to a lot of international music, informants, therefore, tend to make comparison of Norwegian music and international music in term of music quality. As suggested by Alasuutari, the nation-state is indeed an international idea that originated in Europe. Therefore, the ways in which it is represented must be based on international standards codified in Western countries (2001). It can explain why the so-called good quality up to the international standard is, suggestively, of essence for informants to identify themselves with Norwegian music. Looking at the details, we have informant IN08M28 who even concludes Norwegian music by describing Norwegian music as 'good' and 'competitive with the American music'.

IN08M28: ... Ah...I like a lot of Norwegian music. So, 'good'. There are exceptions but generally quite good. Ah, third one, competitive with the American music. Yep

Interviewer: Okay, your words are really like...qualitative.

IN08M28: I think the good Norwegian music is as good or maybe even better than American music.

With the fact that the Norwegian music industry is in a subsidiary position in the global music industry, it seems the recognition of the good quality of Norwegian music is an inevitable criterion for any Norwegian to identify him/her Norwegian with Norwegian music in relation to the international music environment where comparison of music locally produced and internationally imported is unavoidable. Such juxtaposition with international music – especially British or American music – can be understood as a strategy for the informants to empower Norwegian music to strike a equal status as other international music. At this point, international music is a highly intriguing idea. It seems there is an imaginative threshold of quality for Norwegian music to become a potential candidate of 'international music' in this globalised scenario, implying that the dynamics between international music and regional music in this sense verifies again the national-global dialectic.

Apparently, quality serves as a prerequisite for people to identify themselves with Norwegian music. The case of informant IN05F24 – is an example that can shed more light on this matter. Claiming that having found the quality of the new Norwegian music better, she is able to identify with Norwegian music better, and there is in turn a bigger repertoire of Norwegian music she can acknowledge easier. She gives a detailed account of her manifold national music identities as follows:

IN05F24: I think maybe now at least, since I feel that Norwegian music has been **improved**. We have **more** to choose from, maybe tell them a lot about the rappers. Okay, this is one kind of Norwegian music that you have. But when people ask in general, like I try to take different ones, I like to take some rap, some for instance, Gåte, which is not very popular now..But it's like...I like it but it's super weird. And it's incomprehensible for one who doesn't speak Norwegian. Or maybe even for one who speaks Norwegian. Or there is one Kaizers Orchestra, which is even more incomprehensible. I mean you don't understand...but it's different kinds. Or Odd Nordstoga which is I don't know. This man who sings. His songs are based on poems from a Norwegian author. That is very, I don't know, the descriptions of nature and different things...

She – similar to many other informants – embraces different music identities instead of embracing only one music identity. The wide diversity of Norwegian music even becomes a significant feature of Norwegian music. Some informants use words like 'varied' and 'diverse' to conclude Norwegian music in general, reasserting the ideas that music in the current globalised environment is hybridised and meanwhile identities are multiple and sometimes contradictory. It is also noted that informants are generally greatly conscious of such diversity and are highly flexible to appropriate different identities accordingly. Suffice to say, such musical identity that acknowledges the complexity of a nation can be considered an answer to the concept of 'cosmopolitanism' which celebrates the moment of transition against the fixed territorially based identities (Bhabha et al., 2002:5). Acknowledging the 'harm' or the need to be international or versatile in the contemporary global setting, the informants tend to stress the diversity of Norwegian music – and in turn imply they are flexible and not bounded by any limitation, including their traditional musical identity. For instance, on the lookout for a relatively authentic, acceptable Norwegian identity, they would resort to adopting a musical identity which is unique, resonant with traditional Norwegian music against the over-internationalised Norwegian music. It, then, leads them into the predicament that national symbols and cultural products are primarily designed to express the culture that is thought to be distinctive of that particular country, but at the same time that distinctiveness should be conveyed in a manner that stands up to international scrutiny (Alasuutari, 2001). This may perfectly explain why it is tremendously hard for the informants to come up with a musical national identity that can live up to both international standards and the distinctiveness of the nation. The following excerpt can pinpoint the exact difficulty.

IN14F28: But his music is of course very influenced by other impulses. If you want something **Norwegian sound**, you would end up something like gâte og ...

IN13M27: heh, gâte.

IN14F28: Yeh, heh, I don't know, but something like that. That would..or the poor girl who happened to have her voice lent to the...what is it called...clips of abb..Yeh, she...that kind of more Norwegian folk music influenced to contemporary artists. I will probably not, **that would not be the first record I would recommend.**

Interestingly, as a moderator, I barely mentioned any descriptive words such as 'traditional', 'authentic' or 'modern' at all whereas these various identities have been already in their mind and under careful consideration. This is just yet the tip of the iceberg, amongst many examples in which the informants demonstrate their flexibility in picking up particular music from their music repository in order to live up to the specific music identity they choose. However, arguably, such flexibility in adapting Norwegian musical identity seemingly functions as a performative social skill (in Goffman's sense) rather than an intrinsic, inherent national musical identification. Pondering over Norwegian music identity, the informants, after all, are usually in a dilemma over various opposing relations in different degrees – particularly as a matter of fact that it is impossible to come up with a righteous definition of nation-state.

IN05F24: I think with Gåte, then you can also sort of relate to something more traditional. Like, you know, they sing this song which is actually a traditional song, blah blah blah. But they make their version of it. That I feel when I look at Gåte, you know.

IN07F23: We agree. Heh.

IN06M28: It's hard to find signature music from Norway. Should it be contemporary or big ones like Åge Aleksandersen.

Interviewer: It's up to you indeed. The question is really open.

IN06M28: it's quite hard.

Suggested by informant IN06M28, the term 'signature music', which usually implies singling out one particular name to round up a range of possibilities, confuses the informant in question where he faces the dilemma of choosing the old classic names or suggesting new names. Apparently, it is almost impossible for any informant – or they are theoretically reluctant – to find only one artist or one type of music to represent the idea of Norwegian musical identity. There are still plenty of examples illustrating the identity discrepancy in a similar fashion, however, I would like to introduce another kind of identity conflict in relation to a relatively genuine recognition of Norwegianness in the end of this chapter.

Paradoxically, even though there is hardly any so-called authentic, correct Norwegian musical identity, finding the imaginative 'real meaning' of Norwegian music becomes a conundrum for the informants during the identification process, interestingly giving the informants the most perplexing task in response to Norwegian music identity. Believing that Norwegian music is any music made by any Norwegian, the informants find the definition of Norwegian music steadily more paradoxical and elusive when they are repeatedly asked to think it over. The concept of Norwegian music has just become highly convoluted, and the generic definition proposed in the beginning simply can no longer justify other music identities they come up with.

IN14F28: But if I have never heard Kings of Convenience before, and someone told me they are from Sweden or Denmark or whatever, I wouldn't say, 'No, they must be Norwegian cos they have such a Norwegian sound,' I wouldn't say that. They sound like they could come from any other country. So their considerations to sound very Norwegian, isn't what I...Maybe I would have done this differently. It's a good band, there is no doubt about it. But it seems like kind of...coincidental sometimes, which Norwegian bands get their name in other countries than Norway, like Trine Rein 54:36 is huge in Japan, but it's not so...it's not always so interesting. And Erlend Øye and Kings of Convenience have done a pretty good job at just creating a following in different countries. IN16F21: Also a lot of people who have been to like, Norwegian Idol is big in Asia.

Apparently, Norwegian music by their definition is not equal to 'Norwegian sound'. The striking thing about this example is that even though she cannot articulate clearly what 'Norwegian sound' is, the informant somehow has unwittingly formulated the general idea of how Norwegian music should sound like and how international music should sound like at the same time. Again, this possibly stems from the tremendous infiltration of the globalised influence in local media, and hence the informants have unconsciously conceived the watershed between international music and Norwegian music as a result of being excessively exposed to the international music alongside the local Norwegian music.

#### 4.3.4 What is the Sound of Home?

To Norwegians, Norway is easily associated with home as this is their home country or homeland. 'Home' is actually a very intriguing concept when it comes to identification of Norwegian musical

identity, as home generally connotes a more intimate feeling and association. To facilitate the informants to think about national identity in relation to the concept of home, a question, 'What music would you listen to when you are abroad and feeling homesick?', was asked. It is observed that the informants have to single out painstakingly what is the Norwegian music that is able to give them the sense of home. Answering what music he will listen to if he is abroad, Informant IN11M27 has this fascinating elaboration:

IN11M27: For example studying abroad, I would listen to a-ha or Seigmen. But when I think about it further, it's like, they sing in English...So I would probably listen to Jokke & Valentinerne, or Kaizers Orchestra, something like this.

Interviewer: But still you can listen to a-ha , if it still means Norwegian to you even though it's sung in English.

IN11M27: but it's not...**it's still Norwegian, but it's not that ...I don't have a strong connection..Primarily a feeling, it doesn't signify a strong connection for me even though it's still Norwegian music in a sense.** It's like it doesn't create a sense of home in a way. It's like music I like but it doesn't give me a sense of home.

Pinpointing the Norwegian music that resonates with oneself seems the most difficult pilgrimage to the goal of obtaining the ideal Norwegian musical identity. The paradox in this case is some music ('a-ha or Seigmen') is seemingly Norwegian in a sense and meanwhile not Norwegian at another level. The wording of 'strong connection' actually hints that to a very high degree, to identify with Norwegian music clings to the personal interrelationship between the music, the nation and oneself. At this point, it clearly illuminates national musical identity is a highly contested concept that is extremely fluid that everyone may have a different national musical identity.

#### 4.3.5 Language: English or Norwegian?

Last but not least, another common dilemma faced by the informants is their ambivalent feeling towards the choice of language in lyrics. Since we have already learned how the language choice influences the construction of Norwegian musical identity in the previous chapter, I would just keep the discussion on language in this chapter short just for the sake of including and highlighting this dilemma.

Interviewer: ...Some people would prefer bands to sing in Norwegian. Some people would prefer bands to sing in English. I don't know. Do you have any preference? ... So do you have any preference for lyrics?

IN15M28: **I would like to like more Norwegian bands to sing in Norwegian. But...lot of...I just cannot connect with lot of it.** Um....I don't know, I don't really know why, I think, probably a lot of it kind of tries to do things like transfer the way that you sing when you sing in English, and...kind of English or American bands communicate.

What they do, kind of do that **in Norwegian instead of communicating something on actually Norwegian.** There's been some new ones now that are better. I think the situation for Norwegian language and popular music now is probably better than 20 years ago or something.

IN14F28: Yah...

IN15M28 expresses his confusion over the struggle between English singing and Norwegian singing. He personally likes English singing better. However, at the same time, he appreciates Norwegian musicians singing in Norwegian. In addition, he makes an interesting comment that the music using Norwegian lyrics creates an impression that singing in Norwegian is just a tool serving its end in vain. In this case, it demonstrates how one has such an intensive ambivalent feeling when it comes to the language choice again. We can clearly see that, on the one hand, one would like to have more music sung in Norwegian possibly due to nationalistic sentiment; while on the other hand being highly sceptical of the use of Norwegian language in music due to personal preference. Such a language dilemma primarily stems from the enormous influence of globalisation that makes English so common and popular that the non-English speakers (the Norwegians), living in an environment with heavy consumption of English cultural products may even question one's native language (Norwegian).

### 4.4 Conclusion

All the dilemmas and difficulties with the identification of Norwegian musical identity mentioned in this chapter could be boiled down to a perception that some Norwegian musical identities are better received than others. Prompted by my questions that generally pushed them to think about 'the typical Norwegian music', the informants were placed in a difficult situation in search of a distant

mirage that is actually barely possible to define.

Surrounded by all the possible ramifications of Norwegian musical identification, the person in question is just easily confused or even baffled by the fact that many of the possible musical identities are actually slightly contradictory, or appear to be of entirely opposing nature. It is not surprising to see that the influence of globalisation, in particular, is playing a tremendous role that creates a lot of cultural conflicts instigating the ambivalent feeling for the Norwegians in relation to national musical identity, which is originally supposed to be a concept that unifies one's nation.

Responding to what Hawkins claims, 'Norway is still in the midst of an ideological struggle to define itself for itself while the process of Norwegianisation (Norskifisering) has been written for decades (2007:181),' I would doubt the actual correlation between the young age of Norway and these difficulties and contradictions of the musical national identification, as there is no clear evidence to validate such proposition. Alternatively, I would conclude that the identity discrepancy in Norwegian musical identity is the upshot of the globalisation that could easily be found in other Western countries, especially in relation to the idea that nation-states are greatly challenged by globalisation, and therefore becoming more and more shaky and unstable.



## Chapter5 Norwegianness

### 5.1 Prelude

IN16F21: So...I guess that's probably why. If I have a foreign friend, I would bring them to a concert (Storm Weather Shanty Choir) with them. Right. If you are just looking for something mainstream, I would just probably show you Kaizers Orchestra, Ida Maria or something like that. Probably.

Interviewer: So...that band sounds really Norwegian?

IN16F21: Yes, they do. And also they come from where I come from. So it's kind of **my tradition**. I have a very lively family. And when we have family parties, there are a lot of guitar playing and singing, whisky heh. And when I go to a concert with them, Storm Weather Shanty Choir I just feel so at home. It's like it's my element. Interviewer: I have listened to their songs, I know how it is.

IN16F21: it is, it's where I come from. My culture and **my part of country**. It is really for me...Yep.

Serving as a quick preview of this chapter, this excerpt demonstrates the gist of how one's personal disposition can greatly shape the construction of Norwegian musical identity, and how Norwegian musical identity in turn transforms into a highly personalised vision of Norwegianness in a musical sense.

### 5.2 Theoretical Framework

In the end, it comes to the core of my thesis, which is to dissect the enormous idea of Norwegian musical identity – and how it is constructed (identification – the process). Having understood that language plays an important role in constructing Norwegian musical identity and the importance of looking into the issue through a national-global dialectical viewpoint, we have eventually got substantial grounding in discussing the most thorny issue that is Norwegianness. The reasoning behind locating Norwegianness may appear slightly obscure after it had already been raised that it is hardly possible – or significant – to reach a consensus on Norwegian musical identity. Granted that the emphasis is not to define the definite Norwegian musical identity in a concrete, certain sense, what remains intriguing is a detailed account of the identification process, where the informants painstakingly make their personal choices to select appropriate elements from a tremendous

repository of potential resonances to relate themselves to the enormous idea of Norwegian musical identity. Norwegianness, in this thesis, hence refers to the comprehensive process of identification rather than only the quality of being Norwegian.

The embodiment of Norwegianness, in this usage, is primarily an attempt to pinpoint a diverse range of elements that help any Norwegian to identify him/her as Norwegian with (Norwegian) music. However, it is still important to bear in mind that there is a degree of difference between various manifestations of Norwegianness, implying that even though a sense of Norwegian national identity (Norwegianness) is evoked by music, the amplitude of this sense of Norwegianness indeed varies, and every Norwegian musical identity should be understood as a unique synthesis of a number of notions as a result of a serious meaning-making process that intricately involves social, psychological and cultural perspectives. In other words, Norwegianness is a matter of degree, meaning that how the connection between the agent and Norwegian music is constructed is indeed the subject matter that should come under close scrutiny.

### 5.2.1 The Catalysts for Norwegianness

There are certain kinds of Norwegian music that tend to be more identifiable with Norwegian identity, which commonly possess a few commonly shared properties. These properties, in other words, are the components that constitute the sense of Norwegianness, which are highly discursive and even infinite, primarily depending on the background of the individuals in question as well as the *zeitgeist* – at which point in time and place the investigation takes place. Nevertheless, according to the empirical data gathered from the respondents I interviewed, some parameters, which happen to be more significant by dint of their frequent reiteration, are convincingly suggested to be the primal parameters for building up the sense of Norwegianness. The components that are essential for the informants to identify themselves as Norwegian with Norwegian music are language, nature, nationality, locality and traditional values. This chapter, therefore, is first going to introduce a renewed idea of music and national identity vis-a-vis the narrative of individual and nation; a detailed illustration of the components that constitute the sense of Norwegianness based on the empirical data would follow; and a conclusion that sums up all the ideas brought up in this chapter would wrap up this chapter at the end.

### 5.2.2 Musical Identification: Beyond Personal Level

First and foremost, identification of a Norwegian through music, a process where any individual identifies his/her Norwegian national identity with Norwegian music, takes place within the complex interaction between ideologies, individual memory and the media influence, the culture of the community and the culture of the local music environment, rather than only within the interplay between the music and the person in a narrow sense. It simply means that we have to investigate the process in a bigger picture, allowing us to understand how any individual develops one's identity intrapersonally as well as interpersonally (Stige, 2011), subjectively as well as intersubjectively, within the complex interplay between the smallest single unit of a person and a massive horizontal level, straggling across social, cultural, institutional and ideological milieux. In addition, even though the so-called components of Norwegianness are spotted and investigated, we can never afford to neglect the importance of the wider picture of how music is actually communicated to the people and how some prevailing ideologies have been shaping the concept of Norwegianness.

### 5.2.3 Music and Nation; Personal Narrative and National Recollection

To debunk the myth of the construct of national musical identity, it is necessary to look for an apt approach to tackle first the seemingly paradoxical situation, which is the conception of both music and nation as simultaneously fluid, wobbly and unstable. How to materialise a wide range of extremely abstract ideas and present the explanation of the process become a great challenge. Thus, the idea of narrative, which connotes a continuous depth both horizontally (time) and vertically (sedimentation of quality), is going to be brought in to give a more comprehensive explanation.

Music, as we have already learned, should be best understood as a process, an activity, something unbounded and open, or even a verb rather a noun (Roy & Dowd, 2010), where meaning does not inherently exist in the music but is invented and sustained during the listening process (Roy & Dowd, 2010). In addition, from a more practical perspective that focuses on the use value of music, music, which has a documentary function that helps individuals construct an identity by marking important aspects of their lives (DeNora, 2000), can be considered a tool to archive individual memorable events and to make sense of situations in order to give integrity to their lives – in this sense, it perfectly fits

into the academic proposition personal narrative.

Personal narrative views identity as a long-term personal project, in which stories are being told in the form of an unlimited number of unstable consciousness, selves or guises (Raggatt, 2006, Bakhtin, 1984); music, suggested as a mnemonic cultural object as a collection of symbols (Meyers, Neiger & Zandberg, 2011), is believed to be accessible and easy to retrieve in order to resonate with the flow of life (Berger, 2007). At this point, it also recalls one of the popular theoretical approaches to popular music since the 1970s, that is knowledge activation (Hargreaves & North, 2006). Knowledge activation asserts that 'the mind is comprised of densely interconnected cognitive units, such that a specific piece of music can activate superordinate knowledge structure' (Hargreaves & North, 2006:106). It means that music is like a stepping stone to jump to different cognitive associations, laterally or vertically – from the unit of the artist/song, by extension, to nationality, the imagination of a nation or even further – to relate to a much bigger imaginary than solely the piece of music we are listening to.

To strengthen this theoretical framework, Frith's suggestion that attending to music creates a meaningful backdrop for one's personal self and one's mental states is worth mentioning as well; socially speaking, music acts as a mediator of social relations, in which the listener becomes affiliated with the music and, by extension, with others (1996). In short, one's repository of music works as if a pool of bookmarks to mark the memorable fragments of one's life; by using these bookmarks, one can find an appropriate song/artist/genre to relate oneself to the others and resonate the sense of Norwegianness.

Granted that nation does not have one ideal cohesive national identity, the narrative of the cultural community, which represents one edition of a society's imaginary, is more important when it comes to identification (Linde-Laursen, 2010). The imaginary repeatedly emerges in different forms of media – music, books, films, public debate literatures, exhibition and so many. In addition, recollected knowledge is another important form of national narrative (Elgenius, 2009). According to Elgenius, a complex of national symbolism is represented through the repetition of ritual performances – national ceremonies and festivals where are flooded with abundance of national symbols (example: national flag) – creates recollected knowledge of history which helps a people relate to the nation as

well as link to the past – the root of the nation (2009). All in all, national narrative – no matter what exact term it is – helps a people remember its peculiarity, its past as well as what is to come.

Arguably, suggested by Linde-Laursen, all individuals ideally share at least one hegemonic national narrative as the foundation for national identity (2006). This claim is possibly too hard to justify itself, however, it is reasonable to hypothesise that, to a certain degree, all individuals must have some shared perceptions of a nation, based on their personal narrative that intercepts at least one kind of national narrative at some point. Importantly, Linde-Laursen also emphasises the right for every individual in a cultural community to call upon and discuss collective memory. Therefore, it simply means that despite the fact that there is no absolute answer for national identity, we must take every personal version of national identity equally seriously, and to gain a clearer picture of national musical identification, we have to extrapolate the core quality of Norwegian musical identity from the empirical data in hand.

#### 5.2.4 Authenticity: A Key to National Identity

Albeit the reasoning behind the different degree of the embodiment of Norwegianness remains highly elusive and accordingly differs greatly from different viewpoints, I would propose that authenticity plays a major role in determining the discrepancy in the magnitude of Norwegianness as a result of the common discourse that notions of authenticity closely cling to the conception of identity (Stokes, 1994). Authenticity of music, particularly from the perspective of popular music studies, usually refers to the construction of a certain relationship between musician(author) and music (work) (Weisethaunet & Lindberg, 2010; Fornäs, 1996), generally involving an exploration for the 'wholeness, truth and organicism' (Flynn, 2007: 34) for both the author as well as the listener correspondingly – through the lens of the listener's very own subjectivity. Therefore, analysis of authenticity is destined to be of speculative basis by dint of its sole dependence on the agency of performers and listeners (Flynn, 2007).

Furthermore, considering the subject matter national musical identity, authenticity should be given additional perspectives that, by extension, take the multi-dimensional, intertwined relationship between music, nationality and individual into account in a painstaking fashion. In the exact words of

Flynn, the discourse of musical authenticity can be viewed as 'a complex site of contestation involving civic ethnic and economic conceptions of national identity' (2007:35). In other words, in this thesis, authenticity, a radically contested site, resembles a highly intricate circuit in which the construction of nation (nationality, nation-state, place, home and so on), music (musician, sonic experience, lyrics and so on) and individual (subjectivity, taste, religion and so on) interrelate and interact, in all possible circumstances – symbolically/ politically, inadvertently/ observably and so on.

### 5.2.5 From Musical to National Musical Authenticity

Despite the fact that national musical identity should pertain to a unique definition of authenticity, to get things in perspective, building up a model on the basis of music authenticity is suggestively feasible and constructive, providing a holistic understanding of the musical authentication. The common misconception about musical authenticity would be regarding it only as an enquiry into authorship, neglecting the importance of the agency of the listener, who indeed is the subject matter projecting one's desired, acknowledged and even preferred authenticity onto the music/musician.

Acknowledging the interpersonal nature of musical authenticity, scholars – namely Grossberg, Fornäs, and Moore – generally believe that there are three types of authenticity – 'first person', 'second person' and 'third person' (Moore, 2002). In a nutshell, the 'first person' denotes the transmission of the integrity of the musician to the audience; the 'second person' authenticity emphasises the listener's experience of life is being validated through listening to the music. 'Third person' authenticity, the one most pertinent to our discussion, denotes the authenticity transmitted in a condition when a performer succeeds in conveying 'the impression of accurately representing the ideas of another, embedded within a tradition of performance' (Moore 2002:209). To fine-tune this definition for the context of national musical identity, “another” should be expanded not only to others, but even to the culture, the conception of nation, nation-state and nationhood.

It is important to note that these three types of authenticity are indeed of ascending hierarchical relationship – without the former, the latter cannot exist alone. Therefore, admitting that the 'third person' authenticity can serve as a passage to the national musical identity, we have a general picture that the analysis of authenticity is an extremely difficult task that must put all the discursive factors

concerning music, nationality and the agency of both musician and listener under close scrutiny.

Having understood how musical authenticity can be applied to authenticating nationality, to illustrate how authenticity can be appropriated to construct, deconstruct and reconstruct identities from the internal perspective of nation-states, I would like to introduce Colin Graham's theoretical model of old, new and ironic authenticities in the negotiation of national identity (Graham, 1999). An old authenticity would refer to notions of 'national music' that represent the 'essence' and 'natural characteristics' of the nation's people; new authenticities reflect the outlook of the people that allows hybrid forms of identities taken from both the old authenticity and other cultures if desirable; ironic authenticity can be regarded as an approach to construct alternative perspectives on national identity that may involve implicit and/or explicit statements of social critique (Flynn, 2007:35). This theoretical model, reflecting a state of transition from a bounded view of the nation-state to one that embraces the view of the nation-state within supranational configurations, provides us with a comprehensive reference to interpret the different manifestations of Norwegianness in relation to different parameters according to the empirical data.

### 5.3 Analysis / Discussion

From the outset, to declare again what Norwegianness may denote in this discussion, all sorts of different musical behaviours of connecting oneself with Norwegian identity would be discussed in this chapter, meaning that instead of focusing on one form of Norwegian identity, various forms of Norwegian musical identities would be equally investigated in a step-by-step fashion from scratch. The very first behaviour that involves Norwegianness – therefore enables all the further exploration of Norwegianness – is the act of selecting the specific Norwegian music from one's music repertoire in one's own opinion. Norwegian music, according to the informants' account, refers to all Norwegian music literally made by any Norwegian. Amongst a great amount of available Norwegian music, individual informants would generally find some particular songs or artists having a more Norwegian quality than others. This process of selection and the selective acknowledgement of Norwegianness in music can be considered the preliminarily demonstration of the idea of Norwegianness. To understand this process better, the follow-up procedure is to deconstruct the Norwegianness by examining the constituents individually and discretely.

### 5.3.1 Nationality, Basic but Fundamental

Defined by the informants unanimously, Norwegian music represents all kinds of music made by Norwegians, regardless of where the creators are and originate. Seemingly, such perception of Norwegian musical identity, based on the old authenticity from Graham's theoretical model, is validated in relation to the essentialist point of view of nation, which generally refers to historical continuum, root and ethnicity – ignoring any musical concern at all. However, it is important to note that the nationality the informants believe in is from a transnational perspective and thereby is nothing more than citizenship. As discussed in the previous chapter, old homogenised national identity has been greatly challenged in the light of extremely flourishing immigration brought by globalisation. Citizenship, an objectively much more openminded definition for nationality, is a legal status that can be materialised as a certificate and granted by authority, whereas the traditional conception of nationality usually considers a wide range of shared qualities, ethnicity and ancestry as such. For instance, the following case regarding Karpe Diem is worth having a closer look:

IN05F24: There are some...two guys?

...

IN08M28: No no paper boys. They are new. This one guy went to my middle school.

IN05F24: There is one from Egypt and there is one...

Having mentioned that the Norwegian hip-hop scene has become better, informant IN08M28 tries to recall the name of the hip-hop group (Karpe Diem) he finds good. Interestingly, IN05F24 immediately points out one of the members is from Egypt. Such action of pointing out one's origin may not be significant enough to make us challenge the definition of Norwegian musician provided by them, but it simply illustrates the Norwegianness based on simply nationality (or citizenship) is fated to be wobbly and unable to achieve a high level of Norwegian musical identity – as we have already known from the previous chapter that nationality plays little role in determining the ideal Norwegian sound. It may also suggest that the ethnic identity that is usually described as not directly relevant by the informants, is all in all playing a certain role in the construct of musical national identity.



### 5.3.2 Language: Prerequisite of Norwegianness

The role of language in constructing the Norwegianness in music is, in a sense, similar to nationality, nonetheless much more paradoxical, as language is an intra-musical element instead of an extra-musical aspect like 'nationality'. We have already learned that even though informants are generally liberal regarding the choice of language of Norwegian music, they just acknowledge the songs with Norwegian lyrics as Norwegian as a matter of fact. Such acknowledgement of Norwegianness, based on a very narrow sense of the conception of Norwegian identity, literally serves as a prerequisite of Norwegianness. In other words, language standing alone might not guarantee a sense of Norwegianness, whereas Norwegian music without Norwegian lyrics would hardly be considered greatly Norwegian. Amid all the interviews, there is hardly any Norwegian music not using Norwegian language considered as Norwegian sound, implying that Norwegian language has a positive correlation with the sense of Norwegianness. In general, music sung in English gives the informants an impression that the music is just international and they therefore may not affiliate with the just-yet-another-international-music. Nevertheless, we need to be clear-headed that after all we have to carry out the analysis of lyrics and music separately in order to avoid making any logical gaps during the discussion – such as drawing the conclusion that Norwegian lyrics must go with 'Norwegian sound'.

Granted that it also happens that some of the informants would actually bring forward Norwegian music with English lyrics and claim they represent Norwegian music, the reasoning behind is usually based on the sense of cultural superiority (Cloonan, 1997). Cloonan contends that the Britishness of Brit-pop is used to claim cultural superiority by evoking the pride of being British. By the same token, some informants would suggest the internationally successful band a-ha, which has become a social apparatus for the informants to show the success Norwegian musicians have achieved just like other countries, especially as a figure against the Swedish candidate Abba. The rationale can be simply a relatively nationalistic sentiment that they still have a culture of their own in this globalised era. In the meantime, except for the concern over global success of a regional product, artistic achievement can be another consideration that may make the informants identify the Norwegian music with English lyrics as Norwegian. Quoted earlier, Jonas Alaska, the up-and-coming Norwegian singer-songwriter, is the example par excellence to illustrate how the sense of pride may help the informant identify the

music as Norwegian. Having lacked the musical quality of Norwegian sound, Jonas Alaska is recommended to be the Norwegian music nowadays sheerly due to the superior quality of his music.

### 5.3.3 Dialect and locality; Central and Periphery

If the official Norwegian languages (Bokmål or Nynorsk) are the prerequisite of Norwegianness, dialect must be the catalyst. Noted that the reasons why dialects are so important in Norway have been discussed in the language chapter, in this section the emphasis is to highlight the relations between dialect and regional locality, and how the sense of locality creates a localised form of Norwegianness. Here we may read a sneak preview of the elusive power of dialect:

Interviewer: IN11M27 you are the last, then we are done then...

IN11M27: Yes, the first word I thought of is actually atmosphere, I believe the Norwegian language creates a distinct atmosphere when it's spoken in lyrical form. It's unique, you can differentiate from music in other languages. You can actually pinpoint this is Norwegian essence, in my view.

Interviewer: Atmosphere, you mean nature as well?

IN11M27: It's like...Maybe what I am saying is the music evokes, images I am feeling that are distinct Norwegian. But of course it comes in personal forms for every person who listens to the music. But it's something unique in Norwegian, in...what is evoked..

Interviewer: so for you, what exactly is it?

IN11M27: it's...atmosphere about Norwegian music is the sense of the root, for example, if the music is from Tørnderlag, it has something about that place in it, it carries something that can be connected with the people who live there. If it's from Vasaline, from Hedmark, it has something in the people who live there, and the **dialects, they carry something with it, kind of a flavour.**

According to informant IN11M27, in his very own words, dialect, carrying something like a flavour in Norwegian music, constructs the Norwegian quality in Norwegian music. To elaborate this by using cooking as a metaphor, dialect is similar to a particular spice or sauce used to make the food identifiable, like sweet-and-sour sauce as the typical Chinese food. To go one step further, speaking of

Norwegian language and dialect, the following case quoted earlier is even more explicit.

IN06M28: I think singing in Norwegian is kind of **sexy**

Interviewer: Why sexy? You have to explain as it's too vague.

...

IN06M28: it's Something inside..**proud to be Norwegian**. And it sounds nice and...

Interviewer: Proud to be Norwegian, but you find it sexy.

IN06M28: yea, find it sexy, it appeals to me, like the dialects from where I come from...Like where I live, there are not much dialect. But further up the country, in the county, I think that dialect is quite sexy. When I was in military I heard a girl talked like that.

The pride of being Norwegian and finding one particular dialect sexy are interestingly juxtaposed by informant IN06M28. Interestingly, he explains the 'sexy' feeling stems from being 'proud to be Norwegian'. Furthermore, this example highlights the significance of dialect by demonstrating how dialect can function as a direct bond of one's locality, creating intimate connotations; and how dialect help people identify themselves Norwegian with the place they come from instead of associating themselves Norwegian with the entire nation.

Ostensibly, the notion that locality is usually subsumed into nationality can be widely applied to many countries, such as England as part of the United Kingdom. 'Englishness' happens to be equivalent to and mediates 'Britishness' automatically (Cloonan, 1997). Prominent British bands, including the Smiths (Manchester), Sex Pistol (London), the Beatles (Liverpool) and so many, usually keep their roots (cities) rather high-profile and become one of their outstanding identities, which, in the meantime, promotes 'Britishness'. However, this may not completely apply to the case of Norway – at least not for the most of the cities.

The reason why it is not applicable to Norway can be multifarious. First, it is essential to understand that the informants – even though they are frequently encouraged to think in an international

context – speak for themselves from an insider perspective; while the bands from Britain are usually immediately related, posed, and discussed in the world-wide international context, in view of its enormous significance of the global musical market. The nature of the account from our informants is therefore fundamentally different.

Besides, we cannot neglect the power relations between two different cases. In United Kingdom, England is always the dominating, major part of the United Kingdom, whereas Wales, Scotland and Northern Ireland are generally in a peripheral position and attempt to single out their unique identities. Likewise, interestingly, by analogy with the UK, the capital Oslo, enjoying the spotlight, is the equivalent name to Norway while the importance of other places is seemingly being downplayed in the grand national narrative, especially the cities/towns that are geographically located on the periphery of Norway. Informant IN16F21, who is originally from a west-coast municipality called Bømlo, casts some light on this issue when she talks about her opinion on the song *Mitt Lille Land* after 22/7 Utøyet tragedy.

Interviewer: But can you tell me more about *Mitt Lille Land*? You said you listened to it many many times, and then you sing along..

IN16F21: Well, it's something about the lyrics I think. Because when I listen to music, the lyrics are probably the most important part of it.

Interviewer: Okay.

IN16F21: Coz I come from a very small place, far away from Oslo. And suddenly people from where I live started to care more about Oslo. Because my friends back home are like, 'Oh, Oslo, that's far away.' Some of them have never been here even though it's the capital. Suddenly you've got a feeling the whole country is trying to stand together. You felt for people you never met. You cry for people you never met. **And the lyrics sings this small country, and this describes how country is, with fjords and mountains. That's where I live, I live in fjords and mountains. The places make you feel that Norway is very very small.** So I think the song describes very well the situation in Norway, in the way you felt being kind of an outsider which many people were, and also, yep, the sense of..

This concisely points out the contradictory nature of the idea of locality, where she feels her hometown is the miniature of Norway – the little country (*Mitt Lille Land*) – and she simultaneously

finds herself rather distant from the central, feeling like 'an outsider' for the 22/7 tragedy. Noted that 'outsider' might have a neutral meaning, it clearly demonstrates she has a sense of alienation in relation to the holistic conception of Norway. Further on this, talking of music that reminds them of their hometown, she explains:

IN16F21: I come from a very very small place, so the only artist that is known by my commune is Kenneth Sivertsen...but I would probably say Vamp, or Storm Weather Shanty Choir.

Interviewer: Why? Because they are big or..?

IN16F21: Well, because they are the ones who come from my area. I mean, my commune is just 11000 people. And there are not many people in my region. And Haugesund is very close, so...everyone always listen to Vamp. Tir N'a Noir. everyone knows all the lyrics. And it's just home. It describes the nature where I come from.

Interviewer: Does it mean that people from that area are kind of like, I don't know, patriotic to their own area? They would know all the songs from famous bands there.

IN16F21: Yes. Probably. I mean there is a lot of **local heroes** that are not really – I wouldn't call them artists. But they make like local songs Bømløve. it's all rubbish. But everyone knows all the lyrics because it's such a small community.

In this excerpt, the strong affiliation to the local community is clearly observable. Particularly, 'local hero' is a very intriguing term, conclusively pointing out the closed, immobile nature of some of the regional music in Norway – music produced regionally in Norway is very rarely known internationally or even not necessarily nationally, and therefore if it rises to fame nationally or even internationally, it would become tremendous for the local community. Dialect, 'local heroes' as such would, thus, serve as a symbolic, cultural demarcation for the local community to identify themselves and acknowledge their existence and importance in the entire nation/society.

In addition, understanding that dialect, fundamentally, has a negative connotation in daily usage and the 'standard' language is thought to be superior (Ioffe, 2003), it is not surprising to see that there is a prevailing rudimentary opposition between the central, the standard, the cultural supremacy (Bull, 1992) and the periphery, the deviations, the varieties in linguistic, sociological, and hierarchical

terms. Meanwhile, we must not neglect the fact that officially, there is no official standard spoken language in Norway. According to Røyneland (2009:13), 'the East Norwegian, Oslo-based standard is in principle also a regional standard variety, but because of its considerable resemblance to Bokmål, and the general perception of its phonology as being 'normal' many people regard it as a national spoken standard.'<sup>8</sup>

To provide more insights, alternatively, there is another example from an opposite point of view. The significance of dialect for the construction of Norwegian identity may indeed be dependent on where in Norway the speakers are from. Informant IN02F25, whose hometown is Sandefjord, provides an exceptional case that demonstrates the role of dialect is literally tenuous for her identification. She explains that dialect means nearly nothing for her as the dialect of her region is so similar to the standard Norwegian language that it is not even distinguishable. Suggestively, the gap between her dialect and the standard Norwegian is not big enough to make her obtain any identity based on the ambivalence towards adapting the standard, ideal Norwegian identity. This, on the other hand, snugly substantiates the proposition of the dialectic of the standard and deviation.

In spite of this standard/variation contradiction, it is important not to misconstrue that the strong sense of belonging to the local community is a hindrance to Norwegianness – from a local perspective, the relation between them might be conflicting and competing, but after all, when it is addressed under a global circumstance, the affiliation to the local community would likely promote Norwegianness, but manifested in a different form of Norwegianness with strong local emphases. In the last interview, it is even noted that a tendency to develop a more coherent, united sense of Norwegianness has been fostered after the 22/7 tragedy. Informant IN16F21 responded to 22/7 tragedy:

IN16F21: ...coz I come from a very small place, far away from Oslo. And suddenly people from where I live

---

8 This contradiction is particularly highly observable when it involves the competition between Oslo and Bergen, the second biggest city in Norway. The competition between Oslo and Bergen is not uncommon as a national jest, regularly mentioned by the informants in a joking manner. Coincidentally, some linguistic studies have already proved that there is a particularly strong dialect border that separates the eastern dialects from the western dialects (Skjekkeland 1997, Gooskens).

started to care more about Oslo. Because my friends back home are like, 'Oh, Oslo, that's far away.' Some of them have never been here even though it's the capital. Suddenly you've got a feeling the whole country is trying to stand together. You felt for people you never met. You cry for people you never met.

This suggests that the 22/7 Utøyet tragedy, a national traumatic tragedy, has made an unifying impact on the construct of national identity, and interestingly validates the classic viewpoint of *Imagined Communities* (Anderson, 1983). Speaking of Oslo functioning as a unifying symbol for the entire nation, another excerpt from the same interview also addresses the change after 22/7:

IN13M27: because you know, the local anchor carries like you know, the artists' , you know, cultural background from that area. Well in oslo you know, it's so cosmopolitan and american influenced and I think maybe we are a bit afraid of, ah...what are,you know, cultural tradition actually is secondary.

IN15M28: I think that's an issue as well, also because of the...the Swedish people I think, kind of, they have the confluence. All the dialects, they have this kind of regional pride that they bring across with they communicate through the dialects; In Oslo, there is not really a...don't really get a sense here. That's kind of or-

IN14F28: ...Maybe a bit more after 22 July actually. It's become more focused on that Oslo as a town, our town, and not just the people are born or raised there...

After the national trauma and a series of emblematic memorial events that commemorate the victims of the tragedy – a parade (rosetog) and various concerts, Oslo has transformed itself into 'our town'. Nevertheless, besides the tendency, in general, the informants express a rather localised form of Norwegianness, which has an undertone of a great distance from the ideal, centralised conception of Norway. To explain this situation, some of the informants attribute this situation to the relatively low level of urban dispersion in Norway – which actually coincides with other academic discourses, and brings us to another dimension of the discussion.

#### 5.3.4 Sound of Nature: Nature and Urban

Interviewer: Okay, how about a situational question, if you are abroad for a while, like 1 year 2 years, if you feel kind of homesick, and you want to listen to some music to remind you of Norway, what would you listen to?

IN13M27: I probably listen to Storm. It's a project from, two Black metalers really. And that girl, who I can't remember the name of. But it...takes original norwegian folk songs, and couple of the things they made themselves, and they put it in a bit of Metal setting, but really it's just folk music. You know, lot of the songs I really love. Like *Mellom Bakkar og Berg*, and stuff like that. You know, it reminds me of Norwegian nature.

Interviewer: Okay...nature...mm...

IN13M27: **Norwegian folk music is very very much connected to nature.** Well, you know, **most of the Norway used to be only farmland** and you know, having your sheep up in the mountain, going out in a boat, stuff like that.

Nature, a recurring keyword amongst all the interviews, is undoubtedly one of the distinguishable feature of Norwegian music as well as Norwegian musical identity. Possibly, the significance of nature in Norwegian musical identity, which has been often studied and examined, is unsurprising yet typical, however, in this thesis, the idea of nature should be extended to a bigger context which should take the locality and urban situation mentioned in the earlier section into account.

The grand narrative of Norway inevitably involves nature. The magnificent Norwegian landscapes – mountains and fjords – are probably the most mentioned, used tourist attractions of Norway. Conveniently, nature could even easily be considered as symbolic of national identity. Augestad (1997) has noted that a sense of ‘nostalgic utopia’ is propagated through sets of traditions that are primarily intent on constructing romantic nationalism (as cited in Hawkins, 2007, p. 181). What is so striking about the finding on nature according to the empirical materials is that such grand narratives of Norway depicted by the authorities have actually coincided with the personal micro narratives recounted by the citizens. This is not surprising that Berkaak (1996) even suggests that the connection between nature and nation is an integral component in the discourses of national identity in Norway.

Suggested by the informants, the popularity of rural lifestyle and relatively low level of urban situation might give us some insight into this issue. Responding to the enquiry into nature, this excerpt may present the gist of the argument:

IN13M27: but if you look at the urbanisation situation in Norway, it's completely ridiculous. We have three



large towns when two of them - three of them aren't really that large.

Heh.

IN14F28: It's true. IN13M27: So as far as like Norway having **a very urban society, urban life like that, we don't really have that**. All you have to draw on is the nature, that's all our culture really.

To provide support for this argument, the demographics of the Scandinavian countries (2010) – Norway, Sweden and Denmark – actually show that Norway has the lowest level of urbanisation amongst the three of them, with 79 per cent of the total population living in urban areas while Sweden and Denmark have 85 per cent and 87 per cent respectively (CIA). With this knowledge, now we get a better understanding why some people would feel particularly strong bond with their local community – and even their neighbour communities. According to Ioffe, rural communities are relatively immobile and engaged in contact mainly with their immediate neighbours. National linguistic homogenisation would therefore proceed slowly, explaining why the remote relatively rural communities keep their dialects firmly and develop a very localised version conception of Norway. Cloonan believes that different forms of Englishness are resolutely urban expressions (1997). On the contrary, in the case of Norway, the different forms of localised Norwegianness are most likely rural expressions instead.

Further on the discussion on nature, surrounded by natural landscape every day, people from less urbanised settlements would develop existential experiences via the help of immersing in landscapes, which integrate into their personal narratives (Bunkes, 2011). As a result, the idea of natural landscapes have been compounded with self-referentiality, becoming part of their personal integrity and national identity as well. Speaking of nature, we cannot afford not to mention Edvard Grieg:

Interviewer: Okay. how about you, which one would you recommend?

IN02F25: I think it's difficult. To me maybe the classical music Grieg is really really Norwegian. It represents the whole typical Norwegian nature, the mountains, sandnefjord, it's everything...

Edvard Grieg, probably the most famous Norwegian composer, is commonly believed to represent Norwegianness and Norwegian nature. Ledang (1993:39) even argues that 'Grieg's works have long

been established as a true, genuine expression of Norwegian identity' (as cited in Weisethaunet, 2011, p. 67). Nevertheless, having rejected the idea that meaning is purely embedded in music per se, I would argue that it is indeed the natural environment and rural setting of Norway just mentioned create such collective consciousness that helps people consider Grieg's music as the genuine Norwegian (rural) identity – not least with the help of the grand narratives of Grieg by media and academic writings. The fact that Grieg's famous work *Morning Mood* is actually written to depict sunrise in Sahara Desert in Morocco instead of sunrise in Norway, provides a fertile ground for proving musical meaning is not inherent in music itself, but is created, interpreted and imagined by the listeners instead (Solomon, 2011).

Furthermore, it is worth mentioning Philip Tagg's research called *Nature as a Musical Mood Category* (1982), which examines the relationship between nature and other emotions by conducting a quantitative study of nature as library music keyword. It shows that nature has three main subdivisions – pastoral, ethnic and scenic/panoramic. Pastoral and ethnic both have strong 'nostalgia' element<sup>9</sup>. This literally shows 'nature', 'music' and 'ethnic' are, fundamentally, three overlapping, interlocking areas. Tagg even argues man is part of nature and experiences nature subjectively, connotatively, intellectually and affectively. Music, as a medium, is possible to express, transmit and experience anything perceptible. In the same vein, nurtured by the grandeur of natural landscapes, Norwegians, unsurprisingly, have a very high intimacy with the natural landscapes and music has become a mediator to express such an intense, persistent perception of nature. This may explain why some informants find music connoting experience of being in nature typically Norwegian:

IN03F30: Erik Bye

Interviewer: Why?

IN03F30: His songs always remind me of going fishing, hiking or something...

The expression that Norwegian music evokes experiences, memories of being in nature, is very common amongst all the interviewees. This notion can be further substantiated by examining the

---

<sup>9</sup> See more about the detailed relationship between nature and other mood categories in Philip Tagg's *Nature as a Musical Mood Category* (1982).

attitude of Norwegians towards nature in Norway. The popularity of the activities of nature immersion – cottage vacation (hyttetur), boat trip (båttur), and ski trip (skitur) – are nearly on everybody's lips. Hurtigruten: Minutt for minutt, the 134-hour broadcast of a voyage capturing all the beautiful sceneries from Bergen to Kirkenes, is an extraordinary, unprecedented TV-format and even became a phenomenon in Norway, attracting more than 2.5 million audience (half of the Norwegian population) and recalling strong nationalism amongst the country (NRK)<sup>10</sup>. Suffice it to say, nature and the frenetic fondness for going into the wildness are inevitably a very important component of one's personal construct, becoming a vital point of reference for the authentication for Norwegianness. By extension, Norwegian musical identity seems no exception, in which the geographical, physical setting in Norway plays a very important role. Concerning the importance of place in constructing national identity, Scazzosi claims that the quality of a place is the expression of the specificity of places and a factor of the identity of populations, constituting an essential condition to individual and social well-being, not only in its physical sense but also in a physiological, psychological and intellectual sense (2011).

### 5.3.5 Scenic Music: Picture Yourself in the Norwegian Milieu

IN12M20: The first thing I thought was atmosphere. I think Norwegian music has its own atmosphere, atmospheric in a sense, and I also thought about powerful which is strong in a way. Because I feel a lot of power in it, like Dimmir Boggir, but also other genres. But I can't quite figure out the third word yet.

Interview: Can you explain more about the atmosphere one? Do you have any example?

IN12M20: Well, when I listen to Norwegian type of metal, I get the atmosphere of Norwegian nature, it kind of gives me a feeling of being in a Norwegian forest for instance. It kind of feels, like nature is kind of a big deal in the music. And you can kind of picture yourself in a mountain...very like recognisable natures in the music, which is also why powerful to me basically.

---

10

Bergen line (Bergensbanen minutt for minutt) in 2009 NRK2 7.5 hours train ride

Describing nature as a powerful, overwhelming experience in both his life and music, informant IN12M20 acknowledges that nature embeds Norwegian connotation into his favourite music genre, Norwegian Metal. With all the evidence revealed, nature is credibly one of the quintessential indicators of authenticity in Norwegian music. Resonating easily with Norwegians, nature seems to ensemble one of the very essentialist forms of Norwegianness and is nearly equivalent to the authentic Norwegian identity. This contention provides the informants with a sensible speculation why some particular music genres would tend to be considered as Norwegian sound, from both insiders' and outsiders' perspectives.

IN13M27: This ambient electronic scene enjoys quite throughout Europe. Well, at least I know in Germany, to certain extent France, there is like a conception of the Norwegian electronic scene, which is like, you know, very coloured by our nature, fur-tress and stuff like that. Big large fjords, everything from Norwegian nature.

Of this excerpt, what is so striking is that the discourse that supports nature as the authentic Norwegian element is so prevailing that the informants believe this is the reason putting Norwegian electronic music on the map. Furthermore, they conjecture that by comparison with other genres, metal and electronic music are very much nature-related because they are more scenic, allowing listeners to imagine nature easily.

IN14F28: Maybe because the three genres are so scenic in a sense? Like with metal you will have trolls and the dark forests; and with Røyksopp you would have ice-cold Arctic kind of thing. It's easy to picture. But with the indie bands, or like a shoegaze band, it's just so...you just hear them in night clubs, or a small venue, and people are getting drunk. It's not very scenic, or it's not that scenic in the same sense as, maybe especially instrumental electronic music will be. It's easy to kind of drift away with a picture of everlasting fjords.

In addition to nature, interestingly, 'troll', a fictional supernatural being in Norse mythology and Scandinavian folklore, is even mentioned, and this is not an odd opinion amongst the informants as well. The following extract is yet another example:

IN02F25: Well, if I would describe the type of Norwegian music that I really like, I would say it's mysterious, Nature connected and beautiful.

...

IN02F25: Like Christine Guldbrandsen I really like, I just picture the old Norwegian folk stories, like Nøkken. You know what that is? Like a guy who was tricking a girl to the river, very **mysterious**, and it has the beauty in it as well. It just reminds me of a very **rainy day** in the **forest**. So that's why I think it's nature connected.

Music, described by the informant as something that helps one picture, imagine Norwegian folklore, is not only able to draw a connection to something perceptible like nature, but it also creates a virtual, cognitive space in which national collective knowledge, personal experiences are even recollected and reinvented. It is also important to note that the experience of nature in music is not found in the lyrics but the feeling communicated by the music itself. As we can see, the water spirit Neck (Nøkk), which appeared in the myths, legends and folklores in Norway, is brought up by the informant to illuminate the close connection between music, nature and the mysterious quality of Norwegian music. Folklore as such, embedded in the society since the very early ages, penetrates the continuum of the formation of society, culture as well as nation, and hence has significant historical and cultural value. This may explain why nature and folklore are often connected. Assisted by the finding of the above-mentioned study by Tagg, there is indeed a 35 per cent chance for music to be categorised as nature and folklore in the same time in the library music categorisation.

In addition, responding to the description 'mysterious', adjectives like 'mysterious', 'dark', 'wet' are often used by the informants to characterise Norwegian music, and are usually associated with nature as well – they are the feeling given and created by the nature. After all, it just once again addresses that nature has an incredible function in terms of authentication. Transcending time and space, nature successfully serves as a confluence point where various forms and conceptions of Norwegianness meet; it also works as a bridge to connect the collective consciousness, intersubjectivity, national past together, constructing an authentic, genuine and commonly accepted sense of national identity.

### 5.3.6 Home, Memories and Traditions

IN06M28: I like – for the autumn, when it's getting **darker**. We have a **tradition** listening to choir. Because it's so **melancholic**. It's good for a **rainy day**. Sitting with the candles, some teas...

Interviewer: You will listen to it if you feel homesick.

IN06M28: Yeah, then I would think about **home**.

Authenticity of Norwegianness frequently lies in something personal and intimate. Home is no less one of the concepts that coincides with Norwegianness. The example quoted above demonstrates exactly how music evokes daily experience as well as the feeling of home. At the outset, it is necessary to clarify the nuance between the concept of 'home' and the concept of 'homeland'. Arguably, home and homeland have many overlapping ideas and commonly conflated in daily use – particularly when it is posted in an international context or the mobility of people is emphasised. Observed from the extract, music is capable of conveying a sense of home via evoking memory and habitual experience. And we might as well pay attention to the comment 'it's getting darker', which refers to the weather change in Norway. The discrete climate of Norway, similar to the role of the stunning, picturesque nature, has infiltrated the inhabitants' life, giving them a wide range of connotations of different weather conditions in Norway. This inclination to relate music to weather is best understood by the fact that a quarter of the informants characterises Norwegian music as dark due to the long winter.

IN16F21: But I think Norwegians are better at DARK rock, or pop-rock like Madrugada and I mean or-  
....

IN13M27: That's a very good point. Actually I want to change my album that I chose to the first Madrugada 's album, exactly.

IN16F21: because I mean that's just a **feeling of the long dark winter months** when you just sit inside...

IN14F28: Sivert Høyem hasn't seen the sun for years.

The comment, 'a feeling of the long dark winter months', literally gives us the gist of the idea of darkness in the music. Weather, undoubtedly, plays a significant part of shaping an impression of a

nation, concerning the fact that it might be one of the most universal things shared, felt, loved/disliked collectively and equally in the same country. It is not uncommon for places to be known for some extreme weather conditions, like Bergen, Manchester for its rain, London for its fog and so on. Considering Norway as a holistic entity, the lengthy dark winter and perky short summer impart a sense of commonness to the Norwegians. In this case, what is striking is that music, miraculously, could help the informants capture such connotation of weather. Nevertheless, we must not forget that the feeling of weather is not inherent in the music itself, and it primarily shows that the objective environment of a place has created a collective sentiment for the habitants – even though the music of Sivert Høyem might have a more resonant quality to re-create the sense of winter's climate in Norway.

In the opposite way, summer has another meaning for the informants. There is some music which is attached to summer, in their very own words, giving them 'a summer tradition'.

IN08M28: There are few exceptions, I like deLillos,

IN05F24: It's a good child memory.

IN08M28: **I like in the summer, Postgirobygget, it's classical summer music. It's tradition...**

Asked what they would listen if they feel homesick abroad, informant IN08M28 continues to elaborate on the 'summer tradition' of listening to Postgirobygget.

IN08M28: I have to say Postgirobygget in the summer.

IN06M28: Oh yeah!

IN08M28: the Melis albums, probably 94, 92. At the beginning...Early nineties. Still sounds amazing at this summer. I have to listen to that every summer. And I have friends who go to their concert coz they play every summer. They go to their concert every summer. It's a summer tradition.

Postgirobygget is one of the most mentioned bands in all my interviews, named in three interviews out of four. By the informants' own account, summer is a precious period that is full of the good

memories of friends having fun together. In turn, Postgirobygget, the typical 'summer music', has a mnemonic function that helps people evoke the social memories in summer. This excerpt may even give us a better understanding:

IN09M21: You can barely avoid their (Postgirobygget) songs in summer time when you have the radio on. Anyone would have some type of connection to Norwegian music whether it's stronger or not.

IN10M26: I am also sure why summer time often is mentioned, it's also a very strong time for creating memories with friends like that, happy memories that you are thinking of when you are feeling home.

IN09M21: Having a good time and listen to that music remember the memories...

Hailed as summer tradition, summer music has been implemented in their lives by repetitive listening to them every year. To create this tradition, seemingly, mass media including radio broadcast have played an important role, playing specific music suitable for summer regularly on a yearly basis every summer. How mass media shape the conception of a nation is an interesting yet enormous topic that we are impossible to cover in this thesis; however, suffice to say, by shaping social memories, mass media have very positive significance in nation building as well as collective recollection, especially if we understand music from a point of view that regards music as a cultural object (Meyers, Neiger & Zandberg, 2011). I would like to summarise this summer tradition discussion by using this excerpt:

IN12M20: I don't know, I feel a lot of Norwegians have...

IN09M21: Maybe national identity?

IN12M20: yea, it kind of gives, Norwegian kind of feel, that the music is very identifiable in Norway. If you listen to typical Norwegian music, you can identify that's Norwegian music. Not all Norwegian music at all. Especially like summer hits, like Postgirobygget and stuff. It kind of gives u a national identity, because they sing in Norwegian and you play in every summer.

In addition to fabricated, invented tradition, national tradition, which stems from long-established



national elements within the areas of religion (Christianity), day of independence (Norwegian Constitution Day), ancestry (Norsemen /viking), contribute to impart authenticity of Norwegian music as well. Apparently, these traditional elements, close to the historian's standpoint, emphasise the past, root of a nation and the essential values of a nation and could be easily subsumed to the old authenticity – fitting the grand narrative of the nation. Unanimously, some of the informants suggest Norway is a nation which is very much fond of tradition, such as Christmas, National day.

IN05F24: yeah, I listen to Sissel Kyrkjebø every year.

IN06M28: it's the same time each year. Same people...

IN05F24: You know in Norway, I think even in music maybe, Norwegian is very fond of traditions, you know. So each Christmas, Even though if we don't like it, every year we always listen to the same choir. Like we always listen to Sølvguttene even some are good and some are really really bad. We still listen to them every year coz it's tradition, you know.

IN06M28: I guess when it's getting closer to 17May, I have to download gammel jegermarsj. Like you have to have some music from 17may, the parade. That's **tradition**.

Sticking to tradition even despite not liking it is a bold, determined statement that shows how important Norwegian tradition is for the informants. Tradition for music functions as though it is a theme tune for a TV-series or a film – when one listens to it, instant, direct association is communicated at once. Noted that the authenticity of the music relevant to tradition lies in the fact that the music is credited by the link to unquestionably accepted traditional values, it is intriguing to see how the concept of home, family, tradition and nation are indeed complexly interrelated, intertwined. The following excerpt responding to Christmas can give us more insight into this:

IN10M26: because..Then it's connected in other areas, the reasons you listen to music can be different things. And I think when people listen to Christmas music, the high-time of Christmas and the things you connect to Christmas become more important, and then a norwegian Christmas recording, probably would have more of those memory flashes, that you would like to listen to when you feel lonely in foreign country

than some foreign Christmas recordings.

But in other types of music, you don't want the memory flashes, you want something new . So it depends on, ok, do I want the old same stuff connected to a Norwegian holiday? Or do I just want something new? Or something old that I never connect to Norway.

IN09M21: Yeh, I don't think many people would buy some progressive xmas music. Yeh, experimental..

IN10M26 : I don't think xmas music from N. Korea would be proper.

IN11M27: Dub step Christmas music.

IN12M20: **This is so family related as well. It's just tradition. You grow up with norwegian xmas songs. So if you're gonna buy a CD and play it at xmas, you would pick a Norwegian one, it has memories to it.**

IN09M21: And usually you don't even like it , but you wouldn't want to change it anyway, it's just tradition.

Apparently, nation is a colossal imaginative site that sprawls across a wide range of cultural parameters as well as intimate factors. From what I have observed, Norway, being the home of the informants, is like a backdrop of one's life, unwittingly making an abundance of exquisite links with one's intimate self. In other words, the sense of Norwegianness is embedded in the very core of one's subjectivity and personal narrative, has been seamlessly integrated into one's integrity.

Ostensibly, the national identity based on dialect, rural community and the national identity based on nature seemingly concur and correspond with each other; however, in terms of authenticity, the former could indeed be understood as new/ironic authenticity that attaches social critique while the latter is based on old authenticity that views Norway as a natural, scenic nation. It clearly illustrates that various types of authenticity would not necessarily contradict each other, but might even help construct different forms of authentication.

## 5.4 Conclusion

The importance of this chapter, illuminating how identification of Norwegian musical identity actually works, aims at giving a detailed account how different factors may contribute to the construct

of Norwegian musical identity. The interplay of the components – nationality, locality, personal disposition, nature and so forth – conveys the sense of Norwegian musical identity to various degrees on the grounds of the important authentication process that determines what really is 'Norwegian' in music for the people in question.

Evidently, Norwegianness in music is an enormous construct that embodies a vast variety of parameters, both personal and objective factors. The various manifestations of Norwegianness, which exist within diverse ideologies, demonstrate that it is impossible and unreasonable to circumscribe Norwegian musical identity to any single domain. Not only is Norwegian musical identity fluid, but also infinite, reincarnating different forms corresponding to different individuals and contexts.

In short, the basis of Norwegianness lies in the delicate interplay between two ongoing dynamic processes – nation building from a grand perspective and individual personal narratives. The construct of personal narratives is so complicated that it actually extends to interpersonal aspects and societal scale. This exactly explains why the study of national musical identity is extremely difficult as it needs to capture the imaginative battlefield where the construct of nation meets the worldview of the individual through and within the musical happening.

## Chapter6 Conclusion

In this chapter, first, I am going to conclude the procedural aspects of this research and then in the second section, I am going to sum up the findings by introducing a model that illuminates the identification process and drawing three conclusive aspects to answer the research questions.

### 6.1 Summarising the Experience

The research has been undertaken in an ongoing process of discovery, always on the lookout for new directions. The four individual interviews conducted, therefore, serve as four distinct stages of the research. Meanwhile, it has to be borne in mind that even though the empirical data provide a wide range of discourses that help answer the research questions, they are, however, still in fragmented forms that hence require the theoretical frameworks and insights to supplement the fragmented yet insightful points of view. To juxtapose the discourses collected from the informants and the theoretical frameworks, I kept looking for new relevant academic discourses that might best explain the discourses in hand, and new questions, like 'how relevant is this point?', 'how important is this topic in relation to the entire discussion?', were frequently asked so as to keep the research on track.

Regarding the interview process, each interview serves as a new point of reference and starting point for the following interview in term of interview design and the direction of content. The questions, and the focus of discussion amongst the interviews varied accordingly, and in the same time, questions regarding my own performance as a moderator in the interviews, namely 'have I (as a researcher and moderator in the interviews) spoken too much during the interview?', were frequently posted to myself for improvement.

Speaking of the interviews as various stages of the research, the first interview provided a sneak peek of the public voice on the discussion about Norwegian musical identity, mentioning a wide range of topics but without enough depth. After gaining a general picture of the theme, the second interview attempted to elicit more personal opinions about the idea of Norwegian musical identity. The third interview, which took place after the Terror attacks in Norway, captured the responses to the incident and collected the points of view from some metal fans for the first time. The fourth interview, in

which the four informants are highly involved in music-related activities, garnered some intriguing ideas from a more professional perspective with a lot of substantial examples, wrapping up the interview procedure as the empirical data in hand appeared to be plentiful and enough.

## 6.1 Summing up the Findings

### Research Question:

1. How does one identify Norwegian national identity with Norwegian music in the current globalised era?
2. In the identification process, what shapes Norwegian musical identities?

To answer the two research questions, this thesis has appropriated a discursive method to cover and shed some light on as many relevant topics as possible. This can explain why the first two chapters of discussion and analysis endeavour to give a wider picture of the topic discussed in order to problematise the everydayness of the musical identity of Norwegianness through analysing the empirical data within the theoretical frameworks raised. The chapter language illuminates how language acts as arguably the most important factor in determining the construction of Norwegian musical identity by examining the particular status of both the English language and local dialects in Norway. The identity discrepancy chapter demonstrates that contemporary Norwegian musical identity is constructed amongst different kinds of dilemmas and dialectics. The chapter on Norwegianness, which to a great degree answers both of the research questions in a more direct manner, pinpoints the major elements that shape the construct of Norwegianness – nationality, language, traditional values, and contextualises the process of identification and authentication.

Considering the complexity of the conception of national musical identity, Norwegian musical identity should never be confined to simply some discourses or any academic proposition. Norwegian musical identity, like other cultural identities, is always in a state of flux, changing from person to person in relation to different contexts, varying in terms of specific time and space in Norway. It is important to bear in mind that the idea of national identity in music discussed in this thesis is similar to everyday nationalism (Alasuutari, 2001) which exists within a everyday context, through mundane everyday practices, circulation of discourses and the top-down nation building. Admitting Norwegian

musical identity is constructed within a highly contested process involving both personal values and ideological level, I would like to conclude the thesis with three strategies of the reading of Norwegian musical identities that can help us understand the issue through different useful lenses.

Before introducing the three frameworks, based on the deduction of the empirical materials, there is a tentative model that tries to dissect the identification of Norwegian musical identity. This three-level model can roughly illustrate how Norwegians identify their national identity with Norwegian music in consideration of different parameters. Extra-musical and intra-musical elements are the basic units of the examination of Norwegian musical identity. The first-level identification implies the generic, introductory level of identification that is simply based on factual evaluation. The second-level identification indicates that the subjects take both extra-musical and intra-musical elements into account and in turn succeed in identifying Norwegian musical identity with the music in question.

The third-level identification, a deeper level that deals with the core elusiveness of Norwegian musical identity, refers to any identification that acknowledges Norwegian musical identity in consideration of any element beyond intra-musical and extra-musical conditions. The wide-ranging elements could be personal consideration, nationalistic sentiments, quality of the music, atmosphere or even 'Norwegian taste' suggested by the respondents. In other words, this level of identification is the crux of this thesis and can be best understood by the examples raised during the discussion chapters.

	Extra-musical elements (nationality)	Intra-musical elements (language, musical elements)	Various considerations other than merely musical elements	Examples
First-level identification	Considered	Ignored	Ignored	Jonas Alaska is Norwegian. His music is therefore Norwegian.
Second-level identification	Considered	Considered	Ignored	The band members of Gåte are Norwegian. They use Norwegian in their lyrics and their music is developed from the traditional Norwegian folk elements. Their music is therefore Norwegian.
Third-level identification	Considered	Considered	Considered	The band members of Postgirobygget are Norwegian. They use Norwegian lyrics and their music has a taste of Norwegian summer. Their music is

				therefore Norwegian.
--	--	--	--	----------------------

Table 3: Three-level Identification

### 6.2.1 Language in Music as a Peculiar Communication Form and Dilemma over Language Choice

To understand Norwegian musical identity, we cannot afford to ignore the importance of the language in music. It is tremendously important to bear in mind that the musical articulation of lyrics is not equivalent to spoken language as it stands alone as a peculiar form of musical communication – in the meantime different from musical notation or melody. It has unique rhetoric – namely diction, pronunciation, intonation, accent, wording and so forth – in accordance with different musical genres, depending on different communities. Hip-hop, one of the most mentioned genres amidst the interviews, due to its spoken style of singing and its cultural origin, is a problematic musical form that posts a big challenge for the musicians to communicate a genuine, natural, local feeling that belongs in the area. Such a challenge, demanding that we look into a wide range of elements on both intra-musical and extra-musical aspects, is tightly related to the authenticity issue in relation to the language choice in music.

Considering the popularity of the use of English in music, the ambivalent feelings towards the language choice in Norwegian music are almost on the threshold of the construction of Norwegian musical identity. Despite the fact that the informants hold a liberal attitude towards Norwegian music in both English and Norwegian, there is a clear demarcation between the application of both languages in term of cultural, social and 'Norwegian' values. However, what is striking is that most of them do not actually ponder the specific meaning of the language used in music in the sense of national identity, believing that Norwegian music in either language carries equal significance.

English and Norwegian may not necessarily stand in opposing positions, but the dilemma over the language choice between these two languages can be apprehended as a contested area of the authenticity of Norwegian musical identity, where it involves the struggle between personal disposition and national ideologies, personal narratives and grand narratives of Norway, subjective perception of Norway and intersubjective view of socially constructed Norway. The sense of

authenticity does not simply lie in using the national language Norwegian; however, more importantly, the choice of language – no matter English or Norwegian – must fit in the continuum of one's personal narratives, the musician's public persona and the collective construction of the nation. Authenticity, or naturalness in the very own words of the informants, therefore, often clings to the choice of language that enables further identification of Norwegian musical identity.

### 6.2.2 A Modernity- Essentialism Dialectic

The contemporary conception of Norway and the traditional conception of Norway are in constant conflict within the construct of Norwegian musical identity. The informants clearly show that on one hand they are seeking a new, modern, contemporary definition of Norwegian identity today, whilst they are, on the other hand, still very much attached to the traditional perception of Norway which is traditionally deemed to be genuinely Norwegian. This dilemma might not be a phenomenon peculiar to Norway but is probably the crux of the struggle within the identification of Norwegian identity for the Norwegians.

The globalised environment has created a radical urge to embrace a modified, international national identity in many of the informants – one may call it internationalism as the opposite of nationalism. At a social, daily level, the informants hold a very liberal attitude towards the definition of 'Norwegian'. In a musical context, they regard the diversity of Norwegian music or some quality that is competitive insofar as it is up to international standard as Norwegian musical identity. However, this kind of universal quality has failed to give Norwegians a unique musical identity to stand out from other countries. This leads to the search for the past, the root of the nation which appears to be relatively well-founded on historical, ethnical grounds, to qualify Norwegian musical identity. This can further explain the dilemma over language choice as well, where the Norwegians actually struggle between the international language which fits the world-wide standard and the mother tongue that basically means the basis of the Norwegian culture and society. Therefore, in spite of supporting this post-national musical identity, it is very common for them to suggest something traditional in the end, for instance traditional country, folk music (in Norwegian: vise).

This clearly explains why some music and musical genres that manage to blend both contemporary



aesthetics (the subjective 'good quality', international exposure and so forth) and traditional values (folk elements, traditional Norwegian literature and so on) are more likely to live up to the informants' ideal, preferred notion of musical Norwegian identity. According to the empirical data in this research, even though it is seemingly evident that the modern, revised discourse of musical national identity has actually overwhelmed the essentialist view of musical national identity under the influence of globalisation, this ideological struggle to define Norwegianness should be indeed regarded as a significant feature of the construction of Norwegian musical identity, which provides a constructive, effective framework for us to understand Norwegian musical identities.

### 6.2.3 Locality: One's Version of Norway in Music

The distinct importance of locality in Norway has played a vital role in the construction of Norwegian musical identity. The affinity with the local community often overtakes national identity in a holistic national sense. Therefore, the music that has great meaning and unique characteristics of one's local community tends to be highly identifiable with 'Norwegian identity' rather than Norwegian music in general. Interestingly, dialects – even in which one does not personally speak – are widely considered a highly appreciated trait that succeeds in instilling Norwegianness into music, effectively making the music immune of any accusation of inauthenticity or being too 'internationalised'.

This phenomenon most probably goes hand in hand with the situation of decentralisation in Norway, where dialects are encouraged by dint of language and public policies. Primarily, the diglossia condition, both Bokmål and Nynorsk are official languages, has responsibly contributed to promote diversity of linguistic expression. Meanwhile, the low-urbanised situation of Norway as well as the competition between regions, cities and communities have also played a great part in nurturing locality. The sentiment that one's hometown can become a miniature Norway, or even equivalent to Norway, is seemingly not unusual after all. The idea of glocalisation, where the localised cultures, features are appropriated to differentiate a regional locale from the rest of the country, is in turn popular in Norway where regional dialects are commonly used and 'local heroes' in different regions are made possible.

Norwegian musical identity, in many respects, intercepts a lot of personal values and personal disposition, implying that we could never ignore the importance of one's personal narratives when we examine the musical national identity in order to draw a bigger picture of what a nation or nationality really represents in music. Norwegian musical identity, thus, is easily conflated with something intimate, namely the idea of home, family and even friends, and is closely connected to one's knowledge, memories and experiences that might be understood by various academic discourses mentioned, e.g. knowledge activation (Hargreaves & North, 2006), personal narratives (Bunkes, 2011) and so forth. All in all, it is important to bear in mind that one's Norwegian musical identity is only one's unique articulation based on his/her subjectivity, through which one relates oneself to a bigger context, from peer group, local community to national level, from subjectivity to intersubjectivity, collectively and intersubjectively; to over-generalise would easily fall into the trap of following the grand narratives of musical national identity and producing unnecessary fixed national identities and even stereotypes. In other words, every individual has his/her own right to celebrate one's very own expression of musical national identity to contribute to the ongoing construction of a nation in a musical sense that should be fairly treated, gauged and valued (Linde-Laursen, 2010).

## References

- Alasuutari, P. (1995). *Researching culture : qualitative method and cultural studies*. London: Sage.
- Alasuutari, P. (1996). *Theorizing in Qualitative Research: A Cultural Studies Perspective*. *Qualitative Inquiry*, 2, 371-384. DOI: 10.1177/107780049600200401.
- Alasuutari, P. (2001). *Art, Entertainment, Culture, and Nation*. *Cultural Studies - Critical Methodologies* 1, 157. DOI: 10.1177/153270860100100202.
- Anderson, B. (1991). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. New York: Verso.
- Aitchison, J. W. & Carter, H. (1994). *A Geography of the Welsh Language*. Cardiff: University of Wales Press
- Augestad, K. (1997). *Å, Sissel, Sissel, når eg ser deg slik – En sangartist som nasjonalsymbol*, in Time, Sveinung (Ed.), *Om kulturell identitet* (pp.129–150), Bergen: Høgskolen i Bergen.
- Bakhtin, M. M. (1984). *Problems of Dostoevsky's poetics*. Minneapolis: University of Minnesota Press.
- Bakke, Elisabeth & Teigen, H. (2001). *Kampen for språket: Nynorsken mellom det lokale og det globale*. Oslo: Samlaget.
- Berger, A. A. (2007). *Media and society : a critical perspective* (2nd ed.). Lanham: Rowman & Littlefield.
- Berger, P. L., & Luckmann, T. (1990). *The social construction of reality : a treatise in the sociology of knowledge*. New York: Anchor Books.
- Berkaak, O. A. (1996). *Om 'norsk nerk' og 'virtuelle selv': Noen refleksjoner omkringkulturarv og formidlingsideologier*, *Norsklæraren*, 4, 5–14.
- Berndt, T. J. (2002). *Friendship quality and social development*. *Current Directions in Psychological Science*, 11, 7-10. Retrieved from <http://www2.psych.purdue.edu/~berndt/Friendship%20quality%20and%20social%20development.pdf>

- Bhabha, H. K., Breckenridge, C. A., and Chakrabarty, D. & Pollock, S. (2002). *Cosmopolitanisms*. In H. K. Bhabha, C. A. Breckenridge, and D. Chakrabarty & S. Pollock (Ed.), *Cosmopolitanism* (pp.1-14). Durham N.C.: Duke University Press.
- Biddle, I. D., & Knights, V. (2007). *Music, national identity and the politics of location : between the global and the local*. Aldershot, England ; Burlington, VT: Ashgate.
- Bourdieu, P.(1991). *Language and Symbolic Power*. Cambridge, MA: Harvard University Press.
- Bourdieu, P.(1998). *State nobility: Elite Schools in the Field of Power*. Cambridge: Polity.
- Bull, T. (1992). *Dialect and standard in a language contact area in northern Norway*. In J. van Leuvensteijn & J. Berns (Ed.), *Dialect and standard language, Dialekt und Standardsprache in the English, Dutch, German and Norwegian language areas* (pp.365–378). Amsterdam: North Holland.
- Bunkse, E. V. (2011). *The ineffable, ethereal, and evanescent as landscape values of local, national, and European identities*. In P. Claval, J. Agnew & Z. Rocca (Ed.), *Landscapes, Identities and Development* (pp. 25-36). London: Ashgate.
- Castells, M. (2004). *The Network Society: A Cross-Cultural Perspective*. Cheltenham, UK; Northampton, MA, Edward Elgar.
- Central Intelligence Agency (2011). *The World Fact Book: URBANIZATION* [Data file]. Retrieved from <https://www.cia.gov/library/publications/the-world-factbook/fields/2212.html>
- Cloonan, M. (1997) *State of the nation: 'Englishness', pop, and politics in the mid-1990s*. *Popular Music and Society*, 21 (2), 47-70.
- Corona, I., & Madrid-González, A. L. (2008). Postnational musical identities : cultural production, distribution, and consumption in a globalized scenario. Lanham, Md.: Lexington Books.
- Cutler, C. (2000). *Chanter en yaourt: Pop music and language choice in France*. *Popular Music and Society*, 24:3, 117-113.DOI: 10.1080/03007760008591779

- DeNora, T. (2000). *Music in everyday life*. Cambridge ; New York: Cambridge University Press.
- Dowd, T.J. & Roy, W.G. (2010). *What is Sociological About Music?* . *Annual Review of Sociology*, 36, 183-203.
- Duara, P. (1998). *The Regime of Authenticity: Timelessness, Gender, and National History in Modern China*. *History and Theory* 37: 3, 287–308.
- Duara, P. (1996). *Historicising National Identity, or Who Imagines What and When*. In G. Eley & R. G. Suny (Ed.), *Becoming National: A Reader* (pp.151-178). Oxford: Oxford University Press.
- Elgenius, G. (2009). *Constitution Day in Norway*. In D. Mccrone & G. Mcpherson (Ed.), *National Days: Constructing and Mobilising National Identity*. Basingstoke: Palgrave Macmillan.
- Fiske, J. (1992). *British cultural studies and television*. In R. C. Allen, (Ed.), *Channels of discourse, reassembled: Television and contemporary criticism*. (2nd. ed.). Chapel Hill: University of North Carolina.
- Flynn, J.O. (2007). *National Identity and Music in Transition: Issues of Authenticity in a Global Setting*. In I. Biddle & V. Knights (Ed.), *Music, National Identity and The Politics of Location: between the Global and the Local*(pp.19-38). Farnham: Ashgate.
- Folkestad G.(2002). *National identity and music*. In R.A.R. MacDonald, D.J. Hargreaves, D.E. Miell (Ed.), *Musical Identities* (pp.151-163). Oxford: Oxford University Press.
- Fornäs, J.(2003). *The Words of Music*. *Popular Music and Society*, 26:1, 37-51.  
<http://dx.doi.org/10.1080/0300776032000076388>.
- Fraser, N. (1992). *Rethinking the Public Sphere: a Contribution to the Critique of Actually Existing democracy*. *Habermas and the Public Sphere*, 25/26, 109-142.
- Frith, S. (1996). *Performing Rites: on the Value of Popular Music*. Cambridge, MA: Harvard University Press.
- Frith, S. (1996). *Music and Identity*. In S. Hall & P. du Gay (Ed.), *Questions of Cultural Identity* (pp. 108-

27). London: Sage Publications.

Fonogramomsetning (norsk, internasjonal, klassisk). (2011.) Grammofonplategrossistenes Forening (GGF/IFPI) [Data file]. Retrieved from <http://www.medienorge.uib.no/?cat=statistikk&medium=fonogram&queryID=91>

García Canclini, N. s. (2005). *Hybrid cultures : strategies for entering and leaving modernity*. Minneapolis: University of Minnesota Press.

Gooskens, C. (2005). *How well can Norwegians identify their dialects? Dialect Identification by Norwegians*. *Nordic journal of linguistics*, 28.

Graedler, A. L.(2002). *Engelske lånord i norsk 1950–2000*. *Språknytt*, 3–4/2002. Retrieved from [http://www.sprakrad.no/nb-NO/Politikk-Fakta/Fakta/Engelsk\\_i\\_norsk/](http://www.sprakrad.no/nb-NO/Politikk-Fakta/Fakta/Engelsk_i_norsk/)

Graham, C. (1999). ‘... maybe that’s just Blarney’: *Irish Culture and the Persistence of Authenticity*. In C. Graham and R. Kirkland (Ed.), *Ireland and Cultural Theory: The Mechanics of Authenticity* (pp.7-28). Basingstoke and London: Macmillan.

Grossberg, L. (1997). *Cultural Studies, Modern Logics, and Theories of Globalization*. In A. McRobbie (Ed.), *Back to "Reality": The Social Experience of Cultural Studies*(pp.7-35). Manchester: Manchester University Press.

Gupta, A. & Sharma, A. (2006). *Globalization and Postcolonial States*. *Current Anthropology*, 47:2, 277-307.

Hansen, A. H. (2011, July 6). *Vi har valgt å møte hat med samhold*. NRK. Retrieved from <http://nrk.no/nyheter/distrikt/ostlandssendingen/1.7726907>

Hargreaves, D. J. & North, A. C. (2006). *Music in Business Environments*. In S. Brown & U. Volgsten (Ed.), *Music and Manipulation: On the Social Uses and Social Control of Music* (pp. 103-125). New York: Berghahn Books.

Harlow, H. F. (1983). *Fundamentals for preparing psychology journal articles*. *Journal of Comparative and Physiological Psychology*, 55, 893-896.

- Harvey, D. (1989). *The condition of postmodernity : an enquiry into the origins of cultural change*. Oxford England ; Cambridge, Mass., USA: Blackwell.
- Hawkins, S. (2007). *Those Norwegians: Deconstructing the Nation-State in Europe through Fixity and Indifference in Norwegian Club Music*. In I. D. Biddle, & V. Knights (Ed.), *Music, national identity and the politics of location : between the global and the local*. Aldershot, England(pp.179-190) ; Burlington, VT: Ashgate.
- Hill, S. (2007). *Blerwytirhwng? : the place of Welsh pop music*. Aldershot, England ; Burlington, VT: Ashgate.
- Ioffe, G. (2003). *Understanding Belarus: Questions of Language*. *Europe-Asia Studies* 55:7.
- Ihde, D. (1993). *Postphenomenology: Essays in the Postmodern Context*. Evanston: Northwestern University Press.
- Jahr, E. H. (1997). *On the use of dialects in Norway*. In H. Ramisch & K. Wynne (Ed.), *Language in time and space: Studies in honour of Wolfgang Viereck on the occasion of his 60th birthday* (pp.363–369). Stuttgart: Franz Steiner.
- Jahr, E. H. (2003). *Norwegian*. In A. Deumert & W. Vandenbussche (Ed.), *Germanic standardizations: Past to present* (pp.331-355). Amsterdam & Philadelphia: John Benjamins.
- Kirkland, D.E. (2008, October 16–18). *Shaping the digital pen: Youth, composition, and MySpace*. Conference presentation at the Seventh Biennial Thomas R. Watson Conference in Rhetoric and Composition, Louisville, KY
- Ledang, O. K. (1993). *Evaluering av statens stipend- og garantiinntektsordninger for kunstnere*. Kulturdepartementet, avgitt 1. mars 1993.
- Lefebvre, H. (1991). *The production of space*. Oxford: Blackwell.
- Lee, C. and Cunningham, P. (2012). *The Geographic Flow of Music. Social and Information Networks*. Retrieved from <http://arxiv.org/abs/1204.2677>

- Linde-Laursen, A. (2010). *Bordering: Identity Processes between the National and Personal*. Farnham : Ashgate.
- Lunt, P., & Livingstone, S. (1996). *Rethinking the Focus Group in Media and Communications Research*. *Journal of Communication*, 46(2), 79-98. doi: 10.1111/j.1460-2466.1996.tb01475.x
- Lysvold,, S. (2011, June 20). *2,5 millioner tv-seere så livesendingen fra Hurtigruten*. NRK. Retrieved from <http://www.nrk.no/nyheter/distrikt/nordland/1.7680941>
- Manuel, P. (1998). *Gender politics in Caribbean popular music: Consumer perspectives and academic interpretation*. *Popular Music and Society*, 22(2), 11-29. doi: 10.1080/03007769808591703
- Martin, P. J. (2005). *Music, Identity, and Social Control*. In S. Brown, & U. Volgsten (Ed.). *Music and manipulation : on the social uses and social control of music*. New York: Berghahn Books.
- Massey, D. (1997). *A Global Sense of Place*. In A. Gray, & J. McGuigan (Ed.), *Studying Culture : an Introductory Reader* (2nd ed.). London ; New York: Arnold.
- Pedersen, B. E. (2007, August 12). *Nå er Øya Størst*. Dagsavisen.
- Robinson, J. P., & Hirsch, P. M. (1972). *Teenage response to rock and roll protest songs*. In R. S. Denisoff, & R. A. Peterson (Ed.), *The sounds of social change; studies in popular culture* (pp.222-231). Chicago,: Rand McNally.
- Røyneland, U. (2009). *Dialects in Norway: catching up with the rest of Europe?*. *International Journal of the Sociology of Language*. 196/197, 7- 31 . doi: 10.1515/IJSL.2009.015
- Stokes, M. (1994). *Ethnicity, Identity and Music: The Musical Construction of Place*. Oxford and Providence, RI: Berg.



- Larsen, L. J. (2002). *Populærmusikkens Teksten*. In Gripsrud, J. (Ed.), *Populærmusikken i kulturpolitikken* (pp.156-193). Oslo: Norsk Kulturråd.
- Ljosland, R.(2007). *English in Norwegian Academia: a Step Towards Diglossia?* . *World Englishes*, 26:4, 395-410. Malden: Blackwell Publishing.
- McAdams, D. P.(2004). *The Stories We Live By: Personal Myths and the Making of the Self*. New York: Morrow.
- McRobbie, A. (1997). *Back to Reality?: Social Experience and Cultural Studies*. Manchester: Manchester University Press.
- Meyers, O , Neiger, M. & Zandberg, E. (2011). *Tuned to the nation's mood: Popular music as a mnemonic cultural object*. *Media Culture Society*, 33, 971.
- Morley, D. & Robins, K. (2001). *Introduction: The National Culture in its New Global Context*. In D. Morley & K. Robins (Ed.), *British Cultural Studies : Geography, Nationality, and Identity* (pp.1-16). Oxford, New York : Oxford University Press.
- Murdock, G. (2001). *Against Enclosure: Rethinking the Cultural Commons*. In D. Morley & K. Robins (Ed.), *British Cultural Studies : Geography, Nationality, and Identity* (pp.443-460). Oxford, New York : Oxford University Press.
- Moore, A. (2002), *Authenticity as Authentication*. *Popular Music*, 21(2), 209–33.
- Pountain, D. , & Robins. D. (2000). *Cool Rules: Anatomy of an Attitude*. Reaktion Books.
- Raggatt P. T. F. (2006). *Multiplicity and conflict in the dialogical self: A life-Narrative approach, Identity and Story*. In D.P. McAdams, R. Josselson & A. Lieblich (Ed.), *Creating Self in Narrative* (pp.15-36). Washington DC: American Psychological Association.
- Reyes, A. (2009). *What do ethnomusicologists do? An old question for a new century*. *Ethnomusicology*, 53:1, 1–17.

- Robertson, R. (1992). *Globalization: social theory and global culture*. London: Sage.
- Robertson, R. (1995). *Glocalization: Time-Space and Homogeneity-Heterogeneity*. In M. Featherstone, S. Lash and R. Robertson (Ed.), *Global Modernities*, pp. 25-44. London: Sage.
- Sandøy, H. (1998). *The diffusion of a new morphology in Norwegian dialects*. *Folia Linguistica*, 32, 83–100.
- Sarup, M. (1996). *Identity, Culture and the Postmodern World*. Edinburgh: Edinburgh University Press.
- Scazzosi, L. (2011). *Limits to Transformation in Places 'Identity*. In P. Claval , J. Agnew & Z. Rocca (Ed.), *Landscapes, Identities and Development* (pp. 25-36). London: Ashgate.
- Seiter, E., & Universität Tübingen. Abteilung für Amerikanistik. (1989). *Remote control : television, audiences, and cultural power*. London ; New York: Routledge.
- Silverstein, M.(1998). *Contemporary Transformations of Local Linguistic Communities*. *Annual Review of Anthropology*, 27, 401-426. DOI: 10.1146/annurev.anthro.27.1.401
- Simonett, H. (2000). *Popular music and the politics of identity: The empowering sound of Technobanda*. *Popular Music and Society*, 24:2, 1-23.DOI:10.1080/0300776000859176.
- Simonett, H. (2011). *Giving voice to the 'dignified man': reflections on global popular music*. *Popular Music*, 30:2, 228-244. doi:10.1017/S0261143011000043.
- Solomon, T. (2011). *Introduction*. In T. Solomon (Ed.), *Music and Identity in Norway and Beyond Essays Commemorating Edvard Grieg the Humanist* (pp. 13-34). Bergen: Fagbokforlaget.
- Stige, B. (2011). *The Grieg Effect: On Music Therapy as Source of Knowledge about the Contextualized Effects of Music*. In T. Solomon (Eds), *Music and Identity in Norway and Beyond Essays Commemorating Edvard Grieg the Humanist* (pp. 145-162). Bergen: Fagbokforlaget.
- Tagg, P. (1982). *Nature as a Musical Mood Category*. *IASPM Norden's working paper series*. Retrieved from <http://www.tagg.org/articles/nature.html>

- Tagg, P. and Negus, K. (1992). *The primary text: back to square one?*. *IASPM UKNewsletter*, September, 3-4.
- Thøgersen, J. (2004). *Attitudes towards the English influx in the Nordic countries: A quantitative investigation*. *Nordic Journal of English Studies*, 3:2, 23-38.
- Tomlinson, J. (1999). *Globalization and culture*. Chicago: University of Chicago Press.
- Urciuoli, B. (1995). *Language and Borders*. *Annual Review of Anthropology*, Vol. 24/1995. DOI:10.2307/2155948.
- Weisethaunet, H. (2011). Music and National Identity: Grieg and Beyond. In T. Solomon (Ed.), *Music and Identity in Norway and Beyond Essays Commemorating Edvard Grieg the Humanist* (pp. 41-85). Bergen: Fagbokforlaget.
- Weisethaunet, H. & Lindberg, U. (2010). *Authenticity Revisited: The Rock Critic and the Changing Real*. *Popular music and society*. 33(4), 465- 485. doi: 10.1080/03007761003694225.



## Appendix

Appendix 1: Music Glossary .....	101
Appendix 2: Question set .....	103
Appendix 3: Transcript of the first interview .....	105
Appendix 4: Transcript of the second interview .....	132
Appendix 5: Transcript of the third interview .....	172
Appendix 6: Transcript of the fourth interview .....	206

## Appendix 1: Music Glossary

### Chapter 1

- Erlend Øye (Musician): Electronic musician from Bergen, member of Kings of Convenience.
- Kings of Convenience (Band): Folk-pop duo from Bergen, active since 1999.
- a-ha (Band): Pop-rock band from Oslo.

### Chapter 3

- A-laget (Group): Rap group from Bergen.
- deLillos (Band): Pop-rock band from Oslo, formed in 1984.
- Lars Vaular (Musician): Rapper from Bergen, active since 2003.
- Madcon (Group): Hip-hop group, active since 1992.
- Marit Larsen (Musician): Singer-songwriter, former member of Pop group M2M.
- Ole Paus (Musician): Singer-songwriter from Oslo, wrote the song *Mitt Lille Land* in 1994.
- Pen Jakke (Musician): Hip-hop group from Fredrikstad, active 1994-2001.
- Postgirobygget (Band): Pop-rock band from Trondheim, active since 1996.
- Seigmen (Band): Roc band from Tønsberg, active mainly in 1990s.
- Tungtvann (Group): Hip-hop group, active from 1999-2007.
- Øystein Sunde (Musician): Comedian/singer/guitarist.

### Chapter 4

- a-ha (Band): Pop-rock band from Oslo.
- Dimmu Borgir (Band): Black metal band from Oslo, active since 1993.
- Gåte (Band): Folk-rock band, active since 1999.
- Jokke & Valentinerne (Band): Pop-rock band from Oslo, active 1982-1994.
- Jonas Alaska (Band): Singer-songwriter, active since 2010.
- Kaizers Orchestra (Band): Pop-rock band from Bryne, Rogaland, active since 2000.
- Kings of Convenience (Band): Folk-pop duo from Bergen, active since 1999.
- Odd Nordstoga (Musician): Folk singer-songwriter, active since 1997.

- Røyksopp (Band/Group): Electronic group from Tromsø, active since 1998.
- Seigmen (Band): Roc band from Tønsberg, active mainly in 1990s.
- Turbonegro (Band): Hard-rock band, active since 1990.
- Åge Aleksandersen (Musician): Singer-songwriter from Namsos, Trøndelag, active since 1965.

## Chapter 5

- Bømløve (Music genre): Folk songs from the municipality Bømlo.
- Erik Bye (Musician): Deceased folk singer.
- Gammel jegermarsj: March music written by Frederik Schiøldberg, commonly played on the Norwegian national day.
- Jonas Alaska (Band): Singer-songwriter, active since 2010.
- Karpe Diem (Group): Rap group, active since 2003.
- Storm (Band) / Mellom bakkar og berg (Song/poetry): Metal band.
- Mitt Lille Land (Song): A song originally sung by Ole Paus. It has been covered by various artists and was greatly used after the terror attacks by the media.
- Vamp (Band) / Tir N'a Noir (Song/poetry): Band from Haugesund, active since 1991.
- Madrugada (Band): Rock band, active 1992-2008.
- Postgirobygget (Band) / Melis (Album): Pop-rock band from Trondheim, active since 1996.
- Sissel Kyrkjebø (Musician): Singer from Bergen, active since 1986.
- Sivert Høyem (Musician) - Former member of the band Madrugada, solo artist now.
- Sølvguttene (Boy Choir) - Boy choir founded by Torstein Grythe in June, 1940.

## Appendix 2: Question Set

### [Questions serving as ice-breaking questions]

What is the last Norwegian song/bands/artists you listened to?

Which band/artist is your favourite Norwegian act? Why?

Do they sing in Norwegian or English?

Which song do you consider as the latest hit song?

(If “the hit” is not Norwegian, how about a national hit in Norway?)

What is the latest concert you went to? Have you seen any live of Norwegian acts? If not, why not?  
Price?

### [Questions]

When you hear a song/an artist/a band appealing to you for the first time, what is the information you would like to find out? Why?

Follow up: Have you ever found it surprising when you know that the song is actually from Norway?

In relation to the music from other Nordic countries, is Norwegian music in any way special? What are the differences or reasons that make Norwegian music or other Nordic music stand out?

Is there any difference between an English song sung by a native speaker and an English song sung by a Norwegian for you? Why?



Which country is your favourite in term of music? Why? Why not Norway?

In a global context, If Swedish music is usually associated with Abba, what association would Norwegian music have? A-ha?

Asked by a foreigner to recommend some Norwegian music which is able to reflect the character of Norway as a nation, what music would you recommend? What elements would you think of?

Besides the National song, if you have to use one song or one musician/band to represent Norway, which one would you use? Why? In what senses is it relevant to Norway?

How does the language choice in lyrics matter to you? Do you prefer music in Norwegian?

What is “Norwegian music” to you? What qualifies “Norwegian music”? Lyrics in Norwegian? Sung by Norwegian? Produced in Norway?

Where is your home town? Do you know any musicians/bands from there?

Using only three words, how do you describe Norwegian music?

Do you think there is any typical Norwegian music? Which song/genre/band would it be? Why and how?

If you are abroad for a long while and getting homesick, what songs would you listen to in order to help you ease the homesickness?

## Appendix 3: Transcript of the first Interview

1st Interview 2 June 2011

\*\*\*

Interviewer: Any favorite Norwegian musicians or bands?

IN02F25: Secret Garden.

Interviewer: But they sing in English, not in Norwegian

IN02F25: Yes

IN01M24: I like quite a lot, like at least I can say that one Norwegian band I listen to quite often is Turbonegro

00.00.54

And they are one of my Norwegian favourite bands

Interviewer: Any reasons?

IN04F25: The quality of music falls into International music category. There are not much like them in Norway. That can break through to international market.

IN03M30: I listen to Black Metal so obviously not so Norwegian. So it's really hard to pick favourites. lots and lots.

Interviewer: Coz I'm not familiar with Metal music. Are they usually sung in Norwegian?

IN03M30: Sometimes yes sometimes no.

### Appendix 3: Transcript of the first Interview

Interviewer: How about your favourite, just pick one. Then is your favourite singing in Norwegian?

IN03M30: I think my favourite bands usually sing in English. It's not easy to hear what they say anyway.

Interviewer: How about you?

IN04F25:: It's different. But actually I like Kurt Nilsen...Just to give an example

IN01M24: Oh my god.

IN04F25: Sorry I just like the singing with guitar. Just to give a Norwegian example...

IN01M24: Pick Espen Lind. A little bit cooler...

IN04F25: It could be. but ya, just like the singing with guitar.

Interviewer: So everyone has some Norwegian bands(Musicians)...

IN04F25: Not favourite actually.

Interviewer: So...For example when you are in a party, people would just play hit songs, Lady Gaga and blah blah blah. it depends on their taste of course. But if suddenly there is a norwegian song, a hit song. So what would you feel? Or would you feel a little bit more excited? Or is it any special for you? Or what is the latest Norwegian hit song for you? For you..Coz I don't know, like, recently the hit songs are all from Lady Gaga...You can hear them everywhere...But for me maybe the latest Norwegian hit song is Ambition by Donkey Kong..No Donkey What...Donkey Boy. Ambition is one of the recent Norwegian hit songs for me. How about you?

IN03M30: I'm not really up-to-date on songs.

04:00

IN02F25: I guess it's what we hear on P3. They play a lot of Norwegian Dance. I don't really like most of them.

### Appendix 3: Transcript of the first Interview

I just feel sick of hearing because I listen to the radio a lot from the lab. I don't think I will notice if they switch from Lady Gaga to a Norwegian band. If I went to a club, say, in Germany, when they play a Norwegian band, then I would get excited because like "opps, it's Norwegian. But otherwise I don't think I would notice.

Interviewer: OK, so there is a situation that when you are abroad - you are not in Norway. when you listen to a Norwegian song, you will be excited.

IN02F25: Yes.

Interviewer: OK, but not here, OK.

04:55

IN02F25: I remember actually one time, maybe a couple years ago, I went to a club and between all the English songs, they played a Norwegian Children song captain sabeltann then everyone got really excited. Then I think that might have something to do with the children experience of it. And they are really Norwegian.

Interviewer: Exactly. I think I had the same experience when I was in party at Amatøren(a pub) because in the end they would play some Norwegian children song, usually everyone would get really high. So...OK, children song is...(Pause)...But it's funny, because you had mentioned you don't like most of the Norwegian bands you hear from P3. But why do you listen to P3? 00:05:42

IN02F25: It's because it's on in the lab. And it's difficult to change the channel. It's like a rule we listen to P3... I don't if I can choose myself.

Interviewer: If you can choose, you don't. So what if you're on your own. Back home. What do you listen to? If you listen to Radio.

IN02F25: P4, Radio Norway...

Interviewer: Do you listen to radio at all?

IN01M24: No, almost never. I mostly listen to my Ipod.

Interviewer: And you? Do you listen to radio at all?

### Appendix 3: Transcript of the first Interview

IN03M30: Not really, but when I do, maybe P1. I actually get quite angry with music I don't like. I usually choose NRK Alt classic because you can't mess with classical music.

Interviewer: OK, interesting. So how about ...what's the latest concert you went to? Do you really watch Norwegian live bands? I mean Norwegian concerts...

IN01M24: Actually the last concert I went to was a Norwegian band. It was kvelertak. Really cool Norwegian band...Like hardcore, punk slash little bit black metal...they are really cool, have really great live.

Interviewer: How about you...? What's the latest concert?

IN03M30: Actually death Hammer this Friday

07:25

IN04F25: I don't remember

IN02F25: Usually I don't go to concerts, I went to a friend's recently, to just see his cousin, Marthe Heggelund she is not that famous, but she is a good singer.

07:40

Interviewer: So is there any special consideration when it's a Norwegian band playing? Would you support them because they are Norwegian? Is there any special consideration when it's compared to British or...

IN01M24: For me it's not. If I like the band, it doesn't matter if it's Norwegian or foreign.

IN02F25: I would agree if it's in Norway. But if it's abroad, I would think it's cool if they are Norwegian.

Interviewer: Anyone agree?

IN03M30: I don't know I haven't really thought about it. But I don't really think I will consider if they are Norwegian or not (He doesn't care)

### Appendix 3: Transcript of the first Interview

IN01M24: Actually I would kind of...I wouldn't go, but I can understand her view that if you are abroad, then a Norwegian band comes and ...you are not like...Ok I go because they are Norwegian...I know some of my friends have done this just because ... Norwegian artists abroad are...kind of fun  
f

08:50

IN02F25: Supporting.

IN01M24: Yeah yeah yeah...

Interviewer: OK, it's funny because some of you may not have lived abroad for a while..So just imagine if you are living abroad... for a while, let's say 1 year 2 years 3 years, then you get a little bit homesick. If you want to cure your home sick, you need to listen to some Norwegian music, so what will you listen to...?

<Silence>

Interviewer: So something about home..Something about Norwegians...When you feel homesick...

IN04F25: Ja, vi elsker dette landet.

<Laughters>

Interviewer: What?

IN04F25: The national anthem, I'm just kidding.

IN01M24: I will probably listen to something by deLillos..OK they are kind of cool..or they are few Norwegian bands...with Norwegian lyrics I listen to...

09:50

IN03M30:Erik Bye

Interviewer: Why?

### Appendix 3: Transcript of the first Interview

IN03M30: His songs always remind me of going fishing, hiking or something...

Interviewer: What's his name again?

IN03M30: Erik Bye

IN01M24: Bye

Interviewer: OK, interesting, you feel like fishing when you listen to them.. How about you two?

10:10

IN02F25: I guess At least something in Norwegian from when I used to live in Norway (She meant the songs in Norwegian when she listens to when she lives in Norway)

Interviewer: Children songs?

IN02F25: If I went out of Norway when I was a child then maybe I'd listen to children songs, but it can be anything from the time in Norway then it might be something..

Interviewer: But it's interesting because you say you don't listen to Norwegian music that much.

IN02F25: No I don't really. Well, I mean....it could be...it could be a song that is not Norwegian, but reminds me of something in Norway...It could be. But if I want a real Norwegian experience, maybe I would listen to something with Norwegian lyrics. just to hear the language.

Interviewer: How about you?

IN04F25: I don't like Norwegian lyrics, I don't know why.

Interviewer: Actually I did the pilot interview with them (I meant my flatmates whom IN02F25 and IN04F25 know as well) one of the things they all agree on is that they don't really like the Norwegian lyrics, like, at one point they even think, Swedish lyrics sounds better, Swedish in music sounds better than Norwegian.

### Appendix 3: Transcript of the first Interview

IN01M24: Come on, what kind of Norwegians were you talking to?

Interviewer: I don't know. But it's just interesting.

11:40

IN03M30: For me actually, Norwegian lyrics is more transparent. In English lyrics you can kind of tolerate all the bullshit because they are English.

IN02F25 and IN04F25: yes.

IN03M30: But Norwegian lyrics, it kind of, gets your attention more, you know ...

IN04F25: It sounds silly when they are really silly...

IN03M30: It's the way you communicate...

IN02F25: Yea, it's more personal. (Needs clarification)

IN03M30: So if it's good it's even better because it's Norwegian. If it's bad it's so much more obvious.

Interviewer: You mean the content?

IN03M30: Yes. Also if it's poorly written or well written, it's very easy to hear. So Norwegian is like a very staccato language. It's very easy to make it ugly if you're not a good writer.

Interviewer: How about compare it with Swedish because they have a comment that Swedish sounds better in music? It's easier to make it as lyrics...?

IN02F25: I guess maybe to us it's less personal because we are not Swedish, so maybe it doesn't hit us directly. And it doesn't get, maybe as good, as he said, Norwegian might be. But it can also be less bad because it's not personal.



### Appendix 3: Transcript of the first Interview

Interviewer: IN01M24, you?

IN01M24: I don't think, I don't have anything against Norwegian lyrics actually, as long as you manage to do it well, it's ok; But most successful bands, Norwegian bands, Most Norwegian bands I listen to prefer to..They sing in English. They can reach wider audience. For Norwegian songs with good Norwegian lyrics, I mean there are some bands which are really really really cool. Oslo's favourite is Jokke og Valentinerne . And Raga rockers are really like a band from early decades, very Norwegian, and their kind of music is like, hits its spot. And they can actually utilise Norwegian lyrics to express. But the newer bands, they sing more in English.

Interviewer: OK, so...Somehow they(The informants from the pilot interview) think Norwegian sounds funny in lyrics is because of the content, you would consider this way. I didn't ask why it's funny. They just think it's funny, usually Norwegian sounds funny in music.

IN02F25: Maybe when I listen to(music), I am not too concerned about the lyrics. When I listen to English lyrics, I don't really listen to what they say, I don't really care because it's just like part of the music. But when it's Norwegian, it gets to you more. It's just because it's Norwegian, I hear more what they say, and it can make me a little bit annoyed when it's bad.

Interviewer: But any examples, coz you guys mentioned quite a lot bad Norwegian lyrics. Any example what bad Norwegian lyrics is. What qualify a bad Norwegian lyrics?

Silence

Interviewer: Because when you think it's bad...usually why it's bad...What makes it bad... 00:15:20

IN02F25: Maybe when they sing in English, they have a lot like "Oh", "yeah" this stuff, and Norwegian lyricists use a lot of the same type, like in English, it just sounds unnatural because we don't really use this kind of things in our language. and they would just like directly translate something into Norwegian, then it's embarrassing.

IN01M24: I guess in most common area, like Hip-hop!/? some Norwegian Hip-hop rappers, they just tend to just translate the American style rapping, like "I got the bling bling going" it doesn't ...It needn't translating like this in Norwegian. It doesn't sound natural, and it sounds very artificial, and...kind of..yeah, funny and stupid.

### Appendix 3: Transcript of the first Interview

IN03M30:one more thing about Norwegian hip-hop is that they even copy the flow, the tonal voice from American rappers so that you get really weird bastard style sort of Norwegian. When people, like you know, if they really talk like that, (mimicking Norwegian rapping) it's really really strange. it's kind of becoming own sort of dialect for rapping in Norwegian.

Interviewer: OK

IN03M30:Almost all rappers from that they are very few who don't

00:16:55

IN04F25: But it's very popular to rap in Norwegian now....And it's even not a language.

IN01M24: Ah...I wanna say there are no established artists, kind of rap like that but there are some underground Norwegian artists -

IN03M30:Do you remember Pen Jakke?

IN01M24: Ya ya ya, I agree with you.

IN03M30:Those started I think

Michale: You mean Pen Jakke?

IN03M30:A lot of people copy those guys for years after everyone started like Pen Jakke, also with this bastard like Norwegian.

IN01M24: Pen Jakke was like one of the bigger hip-hop bands when I went to 10th grade!? 15 years old? yea, 15 years old.

IN03M30:It was kind of the time when Norwegian hip-hop became phenomenon.

IN01M24: But there are a lot of good Norwegian Hip-hop as well, I think, especially one of my favourites is

### Appendix 3: Transcript of the first Interview

they rap in dialect, in Northern dialect, Tungtvann, they are kind of cool.

Interviewer: I just forgot to say, in case you have something u want to say in Norwegian. Just try to translate back to me...(Mumbling...) Just do it whenever you want. Feel free to do whatever you want.

Hesitation...00:18:40

Interviewer: For example if you hear a new song on the radio, a new unknown song, what will you wanna find out first? Because you like the song, it's a good song. What information do you want to find out from that song?

IN01M24: You mean apart from the artist?

Interviewer: Yep, apart from the artist and the title of the song, so what else would you like to find out usually?

IN01M24: Where can I download it? I don't know (Giggling)

IN03M30:When it(The song) is from usually.If I can tell it is entirely new, it's not so much I'm into. If it's older, I can determine the age of the song. Normally I like older songs.

Interviewer: OK, you said you will find out where they are from?

IN03M30:Yes of course, but I guess the age goes first and then the location.

IN01M24: Actually for me I don't care where the bands come from.

IN03M30:It depends on the music. If I listen to Metal, then I always want to know...

IN01M24: Yeah yeah

19:50

IN03M30:If I listen to Rap, usually it's which city in united states or england...

### Appendix 3: Transcript of the first Interview

Interviewer: So it depends on Genre for you

IN03M30: Yes, I think so. I guess actually it's the same, because I have never discovered a really cool Rap band from Venezuela or something. But I guess that could happen.

Interviewer: Because this happens to me quite a lot. I mean usually for a new band, the first thing I really want to find out is the origin of the band - where they are from. That's the thing I want to find out. How about you two? What do you think? Does it matter to you?

IN04F25: It doesn't really matter for me. Just need the name of the song and who sings, normally.

IN02F25: I don't think I will try very hard to try to find out where they come from. But I think it would be an interesting thing to know .

Interviewer: Okay...Sorry, I haven't read (The questionnaires) Is there anyone whose favourite genre is classical music?

IN02F25: I ticked the classical music because there are not so many genres I can choose from that I like. To me classical music is not Beethoven kind of thing and I don't really listen to that on regular basis. Just I like the genre. I can listen to it.

21:34

Interviewer: So nothing special for Norwegian Classical music?

IN02F25: Nonono...Oh Greg, oh yes I like Greg. But I just don't usually listen that much to this type of music. But I have a CD of Greg and I like it.

Interviewer: Yeh...Because...Place, sometimes, not sometimes, is always special for me. Because I always have a guess before I find out where the bands are from. Usually I would have a guess, like oh, this band should be from Norway or this band should be from Sweden, or this band should be from Britain. Because for me, a place, a country has its own sound, for me, usually. So how about you guys? What do you think? Do you think Norway has its own sound? Own music scene? For example Sweden, I guess the character of Swedish music is stronger than Norway. Do you agree? Coz the music scene in Sweden is really good and they have loads of indie

### Appendix 3: Transcript of the first Interview

bands. Quite famous indie bands. And they even got Abba for Pop.

IN01M24: Yeh, Swedish Indie scene is actually kind of very well-developed. But I don't know, mostly Norway is considered to be a smaller country, in term of population as well. Culturally I guess they are less....Sweden is more international.

IN03M30: They have more major cities. They don't have many people living in districts. So they are lot more centralised and lot more urban. I would definitely say that Sweden is usually in most genres better than Norway in term of quality and having good lucks.

IN01M24: I agree with this especially more urban style music alike.

Interviewer: How about you two? Do you think..

IN02F25: I don't know

Interviewer: Do you think Norway's got its own sound?

IN02F25: If you can hear an own sound (of Norway), I think they do. I don't really listen to...I mean I haven't thought about it.

Interviewer: So if I want you to say like a band, a song or music to represent Norway in a sense. What will you say? Which song which band?

IN02F25: Something really bad

Interviewer: Why?

IN02F25: I don't know...

IN03M30: I think it's kind of hard to discuss this without taking genres into account. Then it will be different from different genres. I think in Country music, I can't really imagine Norway stands out. Every country has its own country music. In my opinion. it's better in Norway That's my opinion anyway. In term of Metal obviously we have a very distinct sound for many many years.

IN01M24: That's what I can say. I can agree with that. Norwegian Black Metal has developed its own sound. And..

Interviewer: How about...But in general, maybe we have to get rid of the quality thing. Maybe we just put aside this first. Besides quality, if there is a foreign person who is really interested in Norwegian culture, but he is totally new, he knows nothing about Norway. So what would you recommend? Like something really local really Norwegian, what would you suggest?

25:29

IN01M24: If somebody really likes Norwegian folk elements...No, I think I would actually recommend them deLillos. For me, personally, it's good Pop Rock Music with Norwegian lyrics, good Norwegian lyrics though. If someone wants me to recommend some really good Norwegian music with good Norwegian lyrics, I would recommend this.

26:10

Interviewer: Why deLillos?

IN01M24: As I said, the music is very good. They craft very cool Pop Rock Music. And they sing in Norwegian. And the lyrics don't suck. They have actually good lyrics.

IN03M30: Actually a part of this question makes it really hard to answer. Then you need to know what "Norwegian" is, which is very different from different people. So kind of...deLillos is a good example of..kind of... majority of Norway that a lot of people would agree with. I would say they sort of represent the West side of Oslo. The Oslo/Baerum part of Norway

IN01M24: Where I come

IN03M30: Yeah me too. You know, a lot of people would probably say Jocke og Valentinerne because that's the Norway they grew up with. So it's kind of...

IN01M24: But I mean the thing is ...I like Jocke og Valentinerne very well as well...but the thing is juke

### Appendix 3: Transcript of the first Interview

valentine is less accessible in term of music. It's easier to like deLillos, don't you agree?

IN02F25: Yeh the only thing I don't like about deLillos is that the singer sings like a girl. I think he has a horrible singing voice. Otheriwise it's ok.

Interviewer: Okay. how about you, which one would you recommend?

IN02F25: I think it's difficult. To me maybe the classical music Greg is really really Norwegian. It represents the whole typical Norwegian nature, the mountains, sandnefjord, it's everything. If the person I was talking to was interested in that kind of stuff, I could have recommended that. But I think that many young people are not that into classical music. So I would have to come up with some bands instead.

IN04F25: Listen to P3.

(Laugh)

28:00

IN02F25: I really don't like that kind of music...I agree with his choice of music, maybe like Postgirobygget or something similar like that. It would be Okay. But this is not my favourite type.

Damon: Mayes?

IN04F25: Just like her, actually I'm not sure about this. I don't really listen to Norwegian lyrics. So it's hard to recommend something.

IN02F25: oh I would recommend Christine Guldbrandsen

IN04F25: Yeah she has nice voice

IN02F25: She was in Grand prix once. And she has a, really like, mysterious Norwegian sound in her music. Many of her songs are in Norwegian as well. So I would say that it doesn't really represent the Pop music of Norway. But it is very Norwegian to me.

### Appendix 3: Transcript of the first Interview

Interviewer: Okay. It's interesting somehow now some mentioned some Norwegian music would remind you of fishing or nature, and some Norwegian music would associate with some places. So is there any music which could associate with your hometown? More about places, is there any Norwegian music which really have this function to associate with some places, or which are attached to some places or Norwegian nature or so and so.

IN02F25: I think it depends on where you heard the song. So maybe when you heard a particular song when you were visiting a particular city in Norway, you would sort of think of that city.

IN03M30: It's not only that. It's ...some music clearly belong to some certain types of area.

IN01M24: Yeah, for example Hamar, you've got a ...I don't like them but most people like, lots of people like vaselina biloppheggers. And you know clearly they are from this region - Hamar region. Specially because of the dialect, how they sing it.

Interviewer: So how about your hometown? Is there any music, you think, which represents your hometown? Or where you come from.

IN01M24: You mean Norwegian music or music in general?

Interviewer: Norwegian music.

IN03M30: Like you said, deLillos, at least, is pretty accurate for the whole Asker Bærum Oslo

30:58

IN01M24: And Postgirobygget as well, they are kind of like ...Norwegian music, at least I would categorise

IN03M30: Jensen Pjensen (?)

Interviewer: When you say some music are connected to places, usually it's because of their lyrics or it's about the dialect. What else? Is there more? Because you said it's about Hamar, the dialect.

31:40



### Appendix 3: Transcript of the first Interview

IN03M30: It's themes too I think. If you sing songs about chilling out at a harbour eating schrimp sandwich (rekesmoerbroed) It imitates whole lots of Norway

IN04F25: lovely to live in North Norway. (Laugh)

Interviewer: Because like my professor mentioned, actually deLillos is really Norwegian for him or it really associates with Norway because some of their lyrics are always about Oslo. Oslo appears in the lyrics. So is there anything else you can remember it's something like this?

IN01M24: Lillebjørn Nilsen, I will say, he is also, in that sense, a very prolific singer-guitarist.

IN02F25: I think maybe when it comes to dialect, it's little difficult because a lot of East of Norway have the same sort of dialects. I mean where I come from they have a few differences from the Oslo dialect. But they are not noticeable in lyrics. So just listen to the dialect would not remind me of my hometown. I would just hear that yeh, it's East of Norway. And that would be it. And when they sing about Oslo, that's probably because a lot of people know Oslo, they have some sort of relationship with Oslo. But I don't know a lot of songs that sing about sognefjord because not so many people have anything to do with that city so they wouldn't reach many people.

IN01M24: But it's different. I mean, you've got like clearly one of the biggest Norwegian bands. They are to very much degree attached to their hometown they come from. As I said deLillos is mostly Oslo-region. You've got a very famous rock legend in Norway Åge Aleksandersen, he is very ...

IN04F25: Fredrikstad?

33:30

Micheal: No, Trondheim. Like every person from Trondheim loves Åge Aleksandersen. And he sings in Trondheim-dialect. As I said the bad Hip-hop band I like, what you called them..eh, Tungtvann, they clearly represent Bodø. And they also sing about Bodø in their songs. So kind of ...what you call it...Belonging to a place is kind of...It infects your music in a degree. In Bærum you've got very famous rap artist called Erik og Kriss. They also kind of rap sort of dialect in Bærum

IN02F25: I also know one song from them called Bærums gramatikk or something?

### Appendix 3: Transcript of the first Interview

IN01M24: Yeah yeah. Especially people from Bergen especially love to mark they are from Bergen.

Interviewer: yeh, that's what I wanna ask. Because most of you are based in Oslo. And Oslo and Bergen, they always compete with each other.

IN01M24: No no no, it's for Bergen's side. Oslo people, at least I don't care.

IN02F25: Yeah.

IN03M30:It's not everybody hates Bergen.

35:17

Interviewer: How about...If I ask you what music define the music in Oslo, or what is the sound of Oslo or what music is sound of Bergen?

IN03M30:Actually that's the thing I can think quite a lot about because it's interesting, I think. To me it seems there is parallel between East coast and West coast in US as well as Norway which is sort of strange. You know there is very well-produced and very Nordic R&B in Bergen. And I think more sold than in Oslo, which is sort of a weird coincidence. That's sort of the same relationship between New York and L.A. . But I think, you know, that's coincident maybe. Maybt it's not even true. But to me it looks like this way.

IN01M24: Ah, R&B? For example?

IN03M30:Um, I can't think of any names, but I have been to Bergen quite a lot, been to concerts there. They have some really good singers actually.

IN02F25: I think also because the people from bergen are really,um, they are from Bergen, they want the people from Noway to know where they come from; But the people from Oslo may not really care. I think they want to put Bergen on a map. To make Bergen as a visible city on every genre, every culture. And people from Oslo are not that collectively interested in putting Oslo in the map because it's the captial and..

IN03M30:And also most people from Oslo are not really from Oslo.

### Appendix 3: Transcript of the first Interview

Everyone: Yes yes yes(second this idea)

IN01M24: I was about to say this

Interviewer: One thing is interesting that, because the pilot interview I had, all the people asked: what is Norwegian music? What do you want? How do you want to define Norwegian music? But in this discussion no one asked me what Norwegian music is. What's the definition of Norwegian music? So for you guys, what is Norwegian music in your mind? I have the idea already, because...amongst the discussion. But... I just want you to clarify, like what Norwegian should be, or what can qualify Norwegian music. Sung in Norwegian? Produced by Norwegian? Lyrics in Norwegian?

IN01M24: If a band comes from Norway, then it's Norwegian.

IN04F25: Yeah, it depends on who is singing. If they are from Norway, so they are Norwegian.

IN03M30:I think they don't have to stay in Norway for a while for them to consider themselves Norwegian and say they make Norwegian music, then it qualifies.

IN04F25: Madcon?

IN01M24: Yeah, for example Madcon. They are not technically Norwegian but...

IN04F25: When you think about them, they are Norwegian.

IN01M24: Yeah, you think about Hip-hop Norwegian band.

Interviewer: Okay, in the global context, if Swedish music is Abba...

IN01M24: is what?

Interviewer: Abba, in the global context...

IN01M24: Abba, what is Abba?

### Appendix 3: Transcript of the first Interview

Interviewer: Swedish music, Abba...

IN01M24: Oh Abba! Abba! Okay

Interviewer: Yeah, so what's Norwegian music?

IN01M24: Aleksander rybak?

Everyone Laugh

IN01M24: Just kidding, but A-ha, yes yes, of course.

Everyone agreed

IN03M30: The biggest thing

IN01M24: Definitely a-ha. They are the biggest pop sensation Norwegian bands have ever had.

Interviewer: Okay, but if I want to argue, Abba, is like, has its own sound, like more gay, cheerful, happy.

IN04F25: But A-ha is gay too

Interviewer: I would say A-ha is more British. I would say the sound of A-ha is more British. It's nothing really special for me, in a sense. What would you argue if I say so.

IN01M24: No no no, I would say A-ha is very Norwegian. Like *Take On Me* is bad English, come on.

IN03M30: They have a very distinct sound on their own, but maybe not in Norwegian tradition. I guess not.

IN02F25: I see Sweden as a country of more, producing country in every way. We have oil and we are happy about this. And they are producing everything and shipping out of the country. So they are more famous for different things.

40:20

IN01M24: I won't say Abba is specially Swedish sound. Like, look at what you call them, um, Bee Gees, same kind of disco style music.

IN03M30: I can't agree to this. Actually Abba when they entered the scene, they were probably the best producer group in the world. They have ...

IN04F25: Before Lady Gaga

Laughters

IN03M30: They were in their time best produced. And that's kind of what put them on the map. They had really good studios and some really good sound engineers, songwriters and singers. They produced very solid products.

41:00

Interviewer: Why I mentioned this is because in the global context, for example, in Hong Kong, people when they talk about Swedish music, of course Abba is the first, I mean for newspaper, especially for media. Maybe the following is the Cardigans or... What's else... Swedish... I guess Abba is big enough and the Cardigans is quite the favourite for so many young people, amongst young people. For Norway, recently, I guess it's always Kings of Convenience.

IN01M24: Big bands in Norway that are very famous outside are Royksopp, for example, very famous.

Interviewer: Yes, I think these two define the Norwegian music in Hong Kong.

IN01M24: Royksopp and A-ha?

Interviewer: Royksopp and Kings of Convenience. Nobody really cares A-ha in Hong Kong. (Laugh)

IN01M24: Actually Turbonegro, they are really big in many places, e.g. in United States, Germany – really big, I think everybody is big in Japan, I don't know. Yeah, I would say you got some globally known bands in Norway.

### Appendix 3: Transcript of the first Interview

The only band would come closer to Abba's magnitude, I think it would be A-ha.

42:44

Interviewer: I don't know, like somehow, for example, Iceland has its very own special sound. Like they have Björk, they have Sigur Ros, and they have a lot of sound...which sound really different, like from another world. Like for Sweden, usually people associate with Abba, or some cutie pop, more easy-listening indie-pop.

IN02F25: To me actually Swedish music is like Danseband like kind of old Swedish music. I don't know any country as huge in Denmark as Sweden. It's not like it's transporting out of the country all over the world so Hong Kong probably don't know...

IN01M24: Denmark is more like Norwegian or Scandinavian country music

IN02F25: Yes, they all sound the same but it's very popular in Sweden. And it's not shipped to Hong Kong I am sure. So maybe I think some of the typical stays in the country sometimes, and the rest of the world just don't hear about it. And they don't associate with this type of music.

Interviewer: But what I meant is that some bands or musicians get famous globally is because they sound something really special that you can't find in other countries, like for example the Icelandic musicians Sigur Ros, they really make their own sound in a sense, and then like Swedish indie pop, they really have their holiday mood, sunshine, a lot of happy-things-associations. For Norway, for example, like I said, Kings of Convenience and Royksopp, for me, they really have their Norwegian features. For example, Kings of Convenience is really laid-back, I may associate with, maybe sea side, I don't know, it's really laid-back, it's like the modern style of Simon and Garfunkel, but it sounds even more different in a sense. For example, Royksopp, Hong Kong people are not really familiar with Norwegian landscape or nature, so they may associate Royksopp with Nordic landscape, Nordic things, Nordic. These are my thoughts, so what do you think?

IN03M30: It's really hard to generalise different themes from many different bands that is typically Norwegian. And I am not too familiar with either Kings of Convenience or Royksopp or lots of artists. Iceland certainly has its own things. There is actually a quite small group of people producing music there, so probably they all know each other.

46:20

IN02F25: But maybe typical Norwegian music shipped out of Norway is not as light as Swedish. The group sings *The Prettiest Girl in Oslo*. I think they are quite famous? What they are called? You don't know? Sing *Say Hello to The Prettiest Girl in Oslo*, or *Is It You?* They are quite famous too

Michae: yeah, Big Bang!

IN02F25: Yeah, Big Bang! They are famous too.

IN01M24: Nonono, actually they are not famous outside actually Europe.

IN02F25: Okay, actually they have quite a lot of laid-back music, but not happy sound, but more like easy Rock

IN01M24: Yeah, difference. You still talk about the Norwegian sound?

Interviewer: Yea, because it's almost the end and I don't think I have more questions. Still the same thing, in Hong Kong why we like Kings of Convenience or Royksopp is because it's different. It gives them a Norwegian imagination as people in Hong Kong don't know much about Norway.

IN02F25: I can't name one song of Kings of Convenience. I've heard their name, but I don't know one single song. So to me it's not Norwegian at all. I mean they are Norwegian...

Interviewer: It's interesting that's why I want to bring it out because for others, Kings of Convenience and Royksopp really define the Norwegian music nowadays.

IN01M24: The thing is, I wouldn't call Kings of Convenience typical Norwegian Music. Maybe that's why they made kind of a big success outside? I don't know. I wouldn't ever guess they are Norwegian if I don't know them.

48:18

Interviewer: Oh, one more question, so have you ever been surprised when you hear a good song or a really bad song, and then you don't know it's Norwegian before, and then you find out they are Norwegian, have you ever felt surprised? Or did it really happen? Like when you hear a really good song and you don't know it's

### Appendix 3: Transcript of the first Interview

Norwegian, and then after a while you realise it's Norwegian. And you would feel "Wow, Norwegian."

IN03M30: I think it never happens.

IN04F25: You feel even surprised when you hear it's Norwegian, it's that good, wow.

Interviewer: Okay, but why would it happen? Why can't you tell it's Norwegian?

IN01M24: I don't know...

IN04F25: Maybe it's because...

Interviewer: Sung in Norwegian of course, but usually good?

IN04F25: Usually good, but not like "Wow"

IN03M30: But I think it's like that everywhere, the music you are exposed to are either sort of the music the entire the world get exposed to, or it's original. Often, not always of course, the music stay original do not have the appeal to go beyond the local boundary, so it kind of lacks something, maybe. So it's kind of, when you listen to the music from United States or something, it's been filtered so many times, through so many channels to reach you, that at least they can't be bad - you don't have to like it. You know, usually it's not of poor quality. But you know, when you hear Norwegian music, we have our own channel. We have our own means of distribution and stuff like that and less filters..so of course.

IN04F25: Everything comes out.

IN03M30: Yeah

IN01M24: We are exposed to both bad and good, I mean what they are trying to say. I can agree with him very much.

Interviewer: Maybe to wrap up the discussion, I want everyone to answer this question. Okay, maybe use 3 words, or less than 3 words to describe Norwegian music. And then to think about what typical Norwegian music is. Everyone has to answer this question.



### Appendix 3: Transcript of the first Interview

IN02F25: Does it have to be Pop music?

Interviewer: nonono, any kind of music. Just using 3 words to describe Norwegian music and then what's typical Norwegian music for you. You don't have to think in the perspective of foreigners or anyone, just in your own opinion.

IN03M30: Dark cold and wet.

Interviewer: Okay, so what's typical Norwegian music for you?

IN03M30: Typical Norwegian music I like is dark cold and wet, it's not typical for everyone.

Interviewer: I add another question: What is typical Norwegian music for you.

IN03M30: Okay, like a band? or...?

Interviewer: Whatever, a song or whatever, for you.

51:50

IN03M30: That's a difficult thing, you know Norway has so many things. The fantasy about Norwegian for older that everyone has, I have to say Greg and dovregubbens hall, sort of the post-war nation-building Norway, like I said Erik Bye. Norway today that, depends on country side or the city or the poor the rich..

Interviewer: Yeah, that's exactly why this question is tricky. Typical Norwegian music, you can't think that much...I mean, I don't want to generalise, to make stereotypes for anything. I guess, it really happens, always happens, when people try to generalise to make it easy for people, make it comprehensive for people to read. You really need to only have few things to represent Norway, or typical Norwegian music.

IN03M30: Okay, then I would probably say melancholic folk.

Interviewer: Okay, any concrete examples? Band or song?

IN03M30: Odd Børretzen very melancholic.

Interviewer: It's your turn (to Michael)

IN01M24: I can't come up with anything for this tricky question. One thing I could categorise typical Norwegian is dialect. Yeh, it's very typical to rap in dialects. Dialects are much more a culture in Norway. Everyone that sings in Norwegian, usually sing in their own dialect if they sing in Norwegian. So it would be typical Norwegian I would say in a way. For example, in China, everyone would rather sing in Putonghua, the standard Mandarin Chinese. In Norway we don't have that problem, dialects are much more visible, and used. I will call this one trait of Norwegian Music.

The other traits, eh... If I was a foreigner and was thinking about Norwegian music, Norwegian Black Metal would come up. So I will say, to some degree, Dark as well.

And third one, I don't know, it's so hard. What would be the third characteristic....

– Silence –

I just can't come up with anything

Interviewer: We just move on first, maybe get back to yours later on.

IN01M24: yeah yeah.

54:50

Interviewer: Okay, IN02F25.

IN02F25: Well, if I would describe the type of Norwegian music that I really like, I would say it's mysterious, Nature connected and beautiful.

IN01M24: Yeah, Nature connected is I would say kind of a stereotypical thing which I could include in my characters of Norwegian Music.

Interviewer: Okay, but I wanna ask a question, what is nature connected music? Is that the music you

mentioned Greg?

IN02F25: What, the band? Secret Garden

Interviewer: I mean how is it nature connected usually? The sound or the lyrics?

IN02F25: When I listen to it, I could picture Norwegian nature, something like mountains, in the music.

IN01M24: Eufemic and loving, Like Enigma.

Interviewer: So it's about the sound of it. The music itself, not about the lyrics usually.

IN02F25: No, not about the lyrics. I don't care too much about the lyrics.

Interviewer: SO it's about the sound, the feeling

IN02F25: Like Christine Grudbrosen I really like, I just picture the old Norwegian folk stories, like Nøkken. You know what that is? Like a guy who was tricking a girl to the river, very mysterious, and it has the beauty in it as well. It just reminds me of a very rainy day in the forest. So that's why I think it's nature connected.

Interviewer: SO what's the typical Norwegian music for you?

IN02F25: It's that kind of music.

Interviewer: This is typical, nature related, ok. Your turn (Mayes)

IN04F25: Some very similar to others. I agree with dialects, nature, just the sound of the music, just the connection to the nature, that's very typical Norwegian. It's not about the lyrics. The music and the voice, how it feels.

Interviewer: So three words are...?

IN04F25: So the third word is...the nice voice, they have careful voice. I think it's typical for me, it's just nice and careful.

### Appendix 3: Transcript of the first Interview

Interviewer: Okay, that's all for the interview. Anything you wanna add?

IN04F25: It's not easy, Norwegian.

Interviewer: Thanks for coming.

## Appendix 4: Transcript of the second interview

2nd Interview 24 June 2011

\*\*\*

00:25

Interviewer: Okay, I guess some of you know the interview is about Norwegian Music. To start, maybe we start with questions like do you have any favourite Norwegian bands? Favourite Norwegian singers? Or things like this?

IN05F24: At least I don't listen very much to Norwegian music. More like occasionally, for instance, around christmas I always have Sissel Kyrkjebø, the x'mas CD, I am always like "AH!!!" [An exhilarating exclamation] when I was little, one of my favourite songs was actually the olympic song of Sissel Kyrkjebø.

01:12

Interviewer: When was it? How little were you?

IN05F24: I was born in 87 and it was in 94...?

IN08M28: Yeah, 94

IN05F24: So...I wasn't so old.

heh

IN08M28: I've got the CD as well. I don't remember what it was called.

IN05F24: Se ilden lyse.

#### Appendix 4: Transcript of the second interview

IN08M28: Se ilden lyse, right.

IN05F24: I was such a fan. I was listening all the time.

IN06M28: They were playing it all the time at school. Every occasion.

IN07F23: I listen to some Norwegian Rock bands, Heroes and Zeroes and Superfamily, (?), maybe a little Datarock.

IN08M28: I'm more into the singer-songwriter Marit Larsen, Marie Mena. I really enjoy those. Also Turbonegro, the harder rockers, I like all kinds of music, from easy-listening to electronica to harder rock.

02:08

IN05F24: Kaizers Orchestra? Are they Norwegian?

IN07F23: Yea.

IN08M28: Not a big fan of Kaizers Orchestra. heh

IN07F23: That bad?

IN05F24: I think they are Okay actually.

IN08M28: I don't like though.

IN06M28: the new broke each morning at half past 6 with Kaizers Orchestra from downstairs...

IN06M28: I don't have any particular Norwegian music that I like. I'm more like I just listen to what's on the radio, if it's Norwegian, then it's okay.

03:00

#### Appendix 4: Transcript of the second interview

IN05F24: Yeah, Oh no, there are actually some...wait wait...yes, because the one that's on radio now, they really invades my brain, the Erik og Kriss or something like that is on radio all the time! Even in the beginning I didn't like it, then I was bored, I was like switching radio channels, just not to listen to it. And then I just turned it over and over again, I was like, okay, not too bad! Heh. So now I'm really hooked.

Interviewer: Okay, so everyone listens to Norwegian music to a certain extent. But then, actually what's Norwegian music for you? Is it necessarily sung in Norwegian or what?

IN07F23: I don't like they sing in Norwegian so much actually. When it's like deLillos, Øystein Sunde. it's a bit harry.

IN06M28: Or you know how simple the music is

IN08M28: There are few exceptions, I like deLillos,

04:03

IN05F24: It's a good (child memory).

IN08M28: I like in the summer, Postgirobygget, it's classical summer music. It's tradition

| Everyone agrees |

IN08M28: But the new singing in Norwegian...I prefer the english speaking. Marit Larsen just gave out a single where she sings in Norwegian. And it sounds really weird. So I prefer that they sing in English.

Interviewer: Okay, but why weird? Because it's about the lyrics?

IN08M28: It sounds unnatural!

IN06M28: But lyrics like, have you heard Mitt lille land with Maria Solheim

IN08M28: No but I heard other songs better.

4:40

IN06M28: It's because Ole Paus can't sing but Maria Solheim has had a cover version and that's prettier.

IN05F24: I think maybe we are not so used to...I mean like the cool artists singing in Norwegian, at least for me was like that. when I was younger, okay yeah, maybe I was listening to Ole Paus who actually doesn't sing. but because my parents listen to it, or all the Norwegian things that my parents listen to, I sort of – yeah, it's childhood music for me. Then afterwards, the cool music was always in English. It's so weird in Norwegian.

IN07F23: I agree with you. Norwegian singing sounds childish sometimes.

IN05F24: Yeah, I think it's just because we are so used to being related to something else. Now I feel like it's changing again because more people are singing in Norwegian. Now I am more open for that and actually think it is cool now when they sing in Norwegian. But before it was like, come on, weirdo! heh

5:55

IN08M28: Actually I think a lot of Norwegian Hip-hop and rap have become really good

IN05F24: Yeah!

IN08M28: Examples? Erik and Kriss. And...mm...what are they called...

IN05F24: There are some...two guys?

IN08M28: yeah, two guys.

IN07F23: Paper boys?

IN08M28: No no paper boys. They are new. This one guy went to my middle school.

IN05F24: There is one from Egypt and there is one..

IN07F23: Yep.



#### Appendix 4: Transcript of the second interview

IN08M28: Shit, I don't remember another one...Actually he went to the school in my year.

6:45

IN05F24: Do you know that Damon?

Interviewer: It's not Madcon, is it?

IN08M28: It's not Madcon.

IN05F24: They are always two guys rapping. No..

Interviewer: Is it Karp...

IN05F24: Yeah, Karpe Diem!

07:03

IN08M28: Yeah, that was it. I like Karpe Diem as well

IN05F24: I like them too. But I also like music Odd Nordstoga, I like that guy, I think it's so nice. It's totally different, but I like it.

IN06M28: National romanticism.

Interviewer: it's funny. Do you remember when you changed to listen to English songs more. Cos you said when you were a child, you listened to more Norwegian music, can I say that?

IN05F24: Not necessarily, just that..

IN06M28: listening to the music her parents listened to, that's Norwegian.

#### Appendix 4: Transcript of the second interview

IN05F24: Then it's ok for them to sing in Norwegian, sort of. Cos when I think about...No, we listen to a lot of different music, when I think about the Norwegian artists, since the ones at my parents age, they sing in Norwegian.

Interviewer: Okay.

IN08M28: I don't remember cos I started listening to music, quite early. Maybe when I was ten, I started buying recordable tapes – Cassette tapes. Recording radio shows, just the songs they played. I would be super annoyed when they spoke at the beginning or the end of the song cos it would ruin the tape. But I was listening to the Youth show at the time, I think they were primarily playing English music.

08:35

IN05F24: they have always been popular

Interviewer: So there's no obvious boundary that you started to listen to English music more

IN08M28: No...

Interviewer: How about from elementary school to secondary school? Something like that? Would it be different? Or did you undergo a change of music taste? Because maybe when people are getting older, more mature, they want to be cool, so maybe they would listen to something else to stand out among the peer.

IN05F24: Maybe when the school started.

IN07F23: Ye, when we started school, we started learning English. Then it became kind of nice. Then you can understand some of the lyrics.

IN06M28: Then you get exposed to pop culture because you are more independent.

IN05F24: More than your parents' pop culture.

heh

#### Appendix 4: Transcript of the second interview

9:30

IN06M28: Then you get to pop culture in general, then it's always in English.at least for the last 30 years

Interviewer: When was it? When did you start to learn English at school?

IN08M28: First grade.

IN05F24: Is it 2nd?

IN08M28: Now it's first grade

IN06M28: Third?

IN08M28: Third? Maybe

IN07F23: I think it's third actually, kind of late.

IN06M28: I have been playing video games, so I have learned english earlier.

IN05F24: Also if you have older siblings, like I loved Michael Jackson from I was born because I have one sister 5 years older than me and my brother 9 years older than me. I grew up with my parent's music which was kind of different genre. My sister and brother, and my brother was super into Michael Jackson and Wham! And George Michael ???

10:20

IN07F23: I made a Norwegian lyrics to one Michael's song to understand it, I just made something up in order to be able to sing along.

Interviewer: Interesting, Norwegian cover version.

IN05F24: Yea(h)h

#### Appendix 4: Transcript of the second interview

Interviewer: Okay, how about you say Norwegian Hip-Hop is getting better or cooler? Why? Could you explain in a solid way?

IN08M28: The beginning that I remember, we used to have Warlocks and way back Norwegian Hip-hop hits, they would all sing in English cos they were inspired by the US. One of the first I remember that sang in Norwegian was...I;m talking about proper Hip-hop rap, cos you used to have peppers, pizza fills, like silly rapping

IN06M28: Ståle Stiil

IN08M28: But one of the first that I remember was singing in Norwegian was Diaz. There were'nt so many people doing it at that time. So I think a lot of people thought it sounded, like serious rap in Norwegian sounded unfamiliar and then more and more people started doing it. And now there are loads of Hip hop, rap groups doing it. So now it doesn't sound unfamiliar. You're used to Hip-hop. And it sounds good in Norwegian as well.

IN06M28: Maybe they had become better to write lyrics that you can relate to, like more Norwegian "Norwegian" music, Norwegian problems

12:20

Interviewer: Okay, so I can conclude like this: When time goes by, they improve...?

IN05F24: Yes.

Interviewer: Okay, so how about...the music from your home town? Do you know anything about the music from your home town? Or would there be any music which would remind you of your home town? The place you grew up or...whatever...

IN08M28: I'm from Oslo, so most of the music is.

IN05F24: Me too.

IN07F23: IN06M28?

#### Appendix 4: Transcript of the second interview

IN06M28: Yeh, we have some bands from Skien. For instance, midnight choir, the vocalist of midnight choir, pål flåta is from Skien. He is also a student at the school my father is teaching. You know, he is a pretty cool guy. A very nice band.

Interviewer: Okay, except this one, would there be any music which would remind you of your home town? But Skien is close to Oslo, right?

13:45

IN06M28: Yeh, not far from Oslo. There is actually not a scene from Skien. It's only a little bit contry, Marit Brevik such singers. It's not a rock city, no. It's more country-like.

Interviewer: Okay, I wanna talk about what qualify Norwegian music. I mean what Norwegian music should be. For example a foreigner, (talking to IN05F24), I guess you've got a lot of questions like this as you work a lot with international students. Like an international person asks you if you could recommend any Norwegian music to me, I want something really Norwegian, or something really...local, Norwegian, special. So what would you recommend?

14:40

IN05F24: I think maybe now at least, since I feel that Norwegian music has been improved. We have more to choose from, maybe tell them a lot about the rappers. Okay, this is one kind of Norwegian music that you have. But when people ask in general, like I try to take different ones, I like to take some rap, some for instance, gâte, which is not very popular now. But it's like...I like it but it's super weird. And it's incomprehensible for one who doesn't speak Norwegian. Or maybe even for one who speaks Norwegian. Or there is one kaizers Orchestra, which is even more incomprehensible. I mean you don't understand...but it's different kinds. Or Odd Norstuga which is

15:22

I don't know. This man who sings. His songs are based on poems from a Norwegian author. That is very, I don't know, the descriptions of nature and different things. We have this kind and we have rappers, and then you have Gâte and Kaizers which are like, all the Norwegian songs improvised in different ways. So you have

#### Appendix 4: Transcript of the second interview

different kinds, I am trying to pick out from each of them. And then you have John Olav Nilsen and Gjengen. Then you can hear different dialects and some other kinds. And I see all those different ones are Norwegian music. And then you have the one from more small and then you have deLillos, actually you have so many different ones.

Interviewer: You've got a lot of choices, a lot in your hands. How about if I say only one or two, what would you recommend? Make it easy.

IN05F24: mm...

Interviewer: You know I want something representative.

IN08M28: A lot of Norwegian music sound similar to international music.

IN05F24: the same.

IN08M28: But if I have to pick something special Norwegian, I think kaizers Orchestra and Gåte are two good choices. They have a very unique sound. We also have all the Norwegian death metal.

Interviewer: I'm not familiar with it

IN08M28: Nono, I don't know anything about it .

IN05F24: Me neither, I don't know anything about it.

IN06M28: They are big in outside but not in Norway.

IN05F24: I think so too.

Interviewer: Yeah, they are big internationally.

IN05F24: I think with Gåte, then you can also sort of relate to something more traditional. Like, you know, they sing this song which is actually a traditional song, blah blah blah. But they make their version of it. That I feel when I look at gåte, you know.

IN07F23: We agree. Heh.

17:36

IN06M28: It's hard to find signature music from Norway. Should it be contemporary or big ones like Åge Aleksandersen

Interviewer: It's up to you indeed. The question is really open.

IN06M28: it's quite hard.

Interviewer: I guess you would really come up with this kind of questions if you really meet the person[foreigner]...Overseas...so what would you recommend?

IN06M28: Then I would say Gåte is a very good choice. They have really unique sound. You don't get that outside of Norway. I would pick something more unique than generic.

IN05F24: Yeah, cos that's the thing, cos even if you say I've been listening to deLillos since I was little and all. But the music is not that special. Okay, it's in Norwegian, but it could sound the same in France, Italy or whatever. But Gåte, I don't think you can find it somewhere else.

Interviewer: (Talking to IN08M28 with his iphone on his hand) Do you have any example? Could we listen a bit. Because I'm not really familiar with it.

IN05F24: No? Well, heh, be prepared.

IN08M28: Just a second...

19:00

| Playing Gåte's songs |

IN08M28: I guess this is one of their most famous songs

#### Appendix 4: Transcript of the second interview

Interviewer: They have only three albums so far?

IN05F24: I think they had stopped.

IN06M28: Yeh, they split up. They don't produce anymore.

IN05F24: They are pretty young I guess.

Interviewer: Only two studio albums, one concert album.

20:00

IN06M28: (The German) probably know better. They are really popular. Because when people stopped listening to them they just stopped themselves.

IN05F24: Maybe it's good, sometimes people continue until people get so bored. So it can be a good point.

Interviewer: But is all their music sung in Norwegian?

IN05F24: I think so

Interviewer: But it's interesting because one point you made was deLillos music is not that special, unique.

IN05F24: No I don't think so

Interviewer: It's interesting because some people would think deLillos are really Norwegian because they sing in Norwegian.

IN05F24: Yes it is. Now we have so many that sing in Norwegian. I think they are super Norwegian, when I think about deLillos when I think about something Norwegian. If I go abroad,

IN06M28: You can find another same guy



#### Appendix 4: Transcript of the second interview

IN05F24: Yeh, you can sort of find a same guy singing in Norwegian. And now there are so many singing in Norwegian, so if I have to pick, then I think Gåte is more something like, it's sort of weird, different.

IN07F23: Do they sing in new norwegian(Nynorsk)?

IN05F24: I think so

IN08M28: I think so, Nynorsk.

21:10

| Playing Gåte's songs |

Interviewer: Okay, so some of their songs are based on old songs.

IN05F24: Yeh, it's sort of their versions.

Interviewer: Why I point out deLillos is because some people told me, they think deLillos are really Norwegian because especially the lyrics are always based on some locations in Oslo, some places in Oslo. It's just interesting. I just wanna point out. It's a different way. Okay. So do you think in general, maybe Gåte, has a really unique Norwegian sound. So do you think Norwegian music has its own sound? Because for example, for Sweden, for swedish music, because I guess for Swedish music has quite a strong character, in a sense. Because I guess many people maybe when they think about Swedish music, they would picture indie music, easy-listening, cheerful, summer music. And maybe it's because of Abba or something like that. So how about Norwegian music? What do you think?

IN06M28: Then the death metal thing again. What kind of music comes from Norway? Definitely Death metal.

Interviewer: But just think about it, in comparison with icelandic music, people would think Icelandic music has its own sound as well. Like Bjork, Sigur Ros, they are really different. You can only get it from Iceland but not elsewhere.

IN06M28: It's easier to stand outside and then to look at inside.

#### Appendix 4: Transcript of the second interview

Interviewer: Yeh, that's why I am doing this. I'm not asking non-Norwegians, I am asking Norwegians.

IN07F23: I think we are famous for the Metal, possibly.

IN05F24: Maybe from outside it's sort of the Norwegian music.

Interviewer: So you think Norwegian sound is metal.

IN07F23: If you are foreigner, then yes

| Everyone nods and agrees |

Interviewer: You don't have to agree with each other.

IN06M28: the black country with the viking sound...

IN08M28: nonono, we are known for the viking.

IN07F23: Burning churches... Going on rapes...

Interviewer: Everyone agrees on it?

IN05F24: Yeah, at least I think from the outside, it would be the picture. Yeah, I mean I don't think about Norwegian music that way. I don't even know Norwegian Black Metal. I'm not into it at all. But I just discovered randomly once when I was looking at a program on television about people in Rome studying Norwegian too. or-

IN08M28: I actually have seen that program, heh.

IN05F24: (I understand their accent!) I was actually like, what? Yes, cos you know Norway is so known for Black Metal. Well, I was like, <oh>, so that's why I think from the outside, definitely that.

24:22

#### Appendix 4: Transcript of the second interview

Interviewer: How about...If I say...

IN05F24: Woo, yes, røyksopp!

IN06M28: yeah!

Interviewer: It's Norwegian sound? How? Why?

24:30

IN05F24: Well, I don't think- heh, Yeah, I don't know. I'm just trying to think what people...No, It's difficult to say Norwegian sound, but what people would think about when people think about Norway. I think Black Metal, A-ha, røyksopp, and in some countries even Lene Marlin, which is different kinds. If they just had to choose one, then I think Black Metal is the most special.

Interviewer: But I guess..To me, in Hong Kong, many people would think Norwegian music is either Kings of Convenience or røyksopp. Either way. Either it could be very cool, electronic dance music, or it's very laid-back, like Kings of Convenience. In Hong Kong, usually Norwegian music is like this. So, any responses?

25:30

IN08M28: When I know there are a lot of electronica, like Annie, is really popular among DJs.

Interviewer: Annie is quite popular in Hong Kong as well.

IN08M28: Um...I would say Norway is quite strong in electronica amongst people who listen to electronica. So...

Interviewer: Okay, but still you would stick on Metal as a genre, or a more generic term.

IN08M28: I think so, I think more people have heard of Metal from Norway than electronica from Norway when you ask like a million people, people would have heard of Metal rather than Electronica.

Interviewer: So you do think Norway has its own sound? Like Metal?

#### Appendix 4: Transcript of the second interview

IN05F24: I don't want to say that it's Norwegian sound.

IN06M28: I'm not into it at all.

IN05F24: No

Interviewer: Yeh, I understand. Of course I understand, it's not something about something which is true or false. Then it's just for the sake of discussion.

IN06M28: But yeah, if it should be stamped and made in Norway, It's better Death Metal part, made in Norway.

Interviewer: So I could say Swedish music is summer music, easy-listening music

IN06M28: Abba

Interviewer: yep, abba. Norwegian music is METAL. It's fine. You know this time is my third interview, and then everytime is different.

IN06M28: I haven't been thinking about it before.

IN05F24: No nono.

Interviewer: But Metal ofcourse always would come up. It's always something people would come up with. SO how about Norwegian, the language, in general, in lyrics, cos you mentioned Norwegian lyrics is getting better in Hip hop. How about in general? And you said you are now more Okay with lyrics. How about in general? So you prefer Norwegian music or English music? Norwegian lyrics or English lyrics? Which one do you prefer?

IN06M28: When they sing in English, the simplicity goes away. Like you don't react to, like, bad lyrics. It's ok to sing in English.

28:00

#### Appendix 4: Transcript of the second interview

IN05F24: The same way for me at least. I can't really find really bad lyrics sometimes. But you don't (reflect on what they sing).

IN06M28: But in Norwegian it sounds like, "okay, that's boring"

IN05F24: Yeh, so maybe English still has its sort of the higher quality. I don't know, it's hard

IN06M28: It's exotic.

IN07F23:yeh

Interviewer: Exotic!

IN07F23: I like English lyrics the best. And I know many people who really like when they sing in Norwegian. I don't know. It's kind of cool cos we have our own language.

IN05F24: I think it's good that we have our own language. But still I know I listen to more English music than Norwegian. Or english speaking...

Interviewer: But I guess, just make it simple, personally what do you prefer, or what do you think about Norwegian lyrics and English lyrics. English lyrics, I mean, Norwegian people sing in English.

IN07F23: I like English lyrics best but I think it's cool that someone do it in Norwegian as well.

IN06M28: I think singing in Norwegian is kind of sexy

Interviewer: Why sexy? You have to explain as it's too vague.

heh

IN05F24: I'm really curious about it

29:19

#### Appendix 4: Transcript of the second interview

IN06M28: it's Something inside..proud to be Norwegian. And it sounds nice and...

Interviewer: Proud to be Norwegian, but you find it sexy.

IN06M28: yea, find it sexy, it appeals to me, like the dialects from where I come from...Like where I live, there are not much dialect. But further up the country, in the county, I think that dialect is quite sexy. When I was in military I heard a girl talked like that. 29:48 So it's a shame they come to Oslo and they talk like all the other people in Oslo. And then suddenly somebody switch it over to dialect <Exclamation> I'm in love with you! So there is kind of a reaction there.

IN08M28: But I think people like the Norwegian lyrics because we are all proud to be Norwegian. I think it's good that...It would be bad if everyone sings in English. I think some bands stick to the Norwegian lyrics and do it. But I prefer the English lyrics. If I had to choose...

Interviewer: But why? Even though you said it's good to have someone singing in Norwegian.

IN08M28: As the others had said..

Interviewer: He[IN06M28] loves Norwegian lyrics

IN08M28: Yeah, but when they sing in English, because it's not our native tongue. We don't think as much about what the lyrics mean, what actually they are singing. We know the words, we learned the words. But we don't necessarily think about what it means. But when we hear it in Norwegian, we automatically know the words and so easy to think about what the meanings of the lyrics are. And we don't get the same in English. So I guess, there might be a lot of bad lyrics. There might be bad English lyrics but we would not necessarily notice it.

Interviewer: It's not necessarily a bad thing. so what if it's a really good lyric, it hits you more, it touches you more, right?

IN08M28: Good lyrics?

Interviewer: Yeah, good Norwegian lyrics.

IN08M28: heh

Interviewer: Well, I'm just trying to argue.

31:50

IN06M28: You have to start listening to Åge Aleksandersen

IN08M28: I really like Bjørn Eidsvåg. His one song,

IN06M28: Floden?

IN08M28: Nei, Solskinnsdag. Hva heter den? I figure it out in a second. Solskinnsdag. Skyfri Himmel!Skyfri Himmel! Great lyrics. I love that song.

Interviewer: It's about something.....?

IN08M28: It's about....

Interviewer: Nature?

IN08M28: No, it's about a girl with problems and the only thing she wants is a sunny day where all the problems can melt away. But I like the lyrics for that one. It's a good melody.

IN06M28: We have people who can write their lyrics. So that's the idea: all the artists, all the Norwegian artists, actually can write lyrics that are quite good. Young artists, not that much. So you have to go to the older artists to get good Norwegian artists. I think at least.

Interviewer: It's interesting because maybe there is like a preconception that maybe you think lyrics are usually bad, so you have to switch to English lyrics, because then you don't care what they are talking about. Can I say so?

IN06M28: yeah.

#### Appendix 4: Transcript of the second interview

Interviewer: Or did I misinterpret the meaning?

IN06M28: You don't reflect on meaning when it's English. Then it's Norwegian...

IN08M28: You could say so but there are lot of good Norwegian lyrics. I wouldn't say all the Norwegian lyrics are bad, but...

Interviewer: I didn't mean this.

IN08M28: No, but we are more aware of bad lyrics in Norwegian.

Interviewer: There are more bad lyrics? You said.

IN08M28: No, we are more aware of them, bad lyrics.

IN05F24: Because it's our language.

IN08M28: it's not necessary that there are more bad lyrics in Norwegian than English. But because we know the language so well, it's our native language, we notice the bad part.

Interviewer: Yeh, I get it.

IN06M28: It's our brain starting to analyse more.

IN05F24: Yeh, maybe.

Interviewer: That's why I said, so it could be a good thing. Because you notice more, it doesn't mean it's a bad thing.

IN06M28: I'm thinking, it's easier to see(accept,endure) a bad sit-com in English than seeing a bad sit-com in Norwegian.

IN05F24: Yes actually.



#### Appendix 4: Transcript of the second interview

IN06M28: Usually Norwegian sit-coms are not too bad.

IN08M28: That's a lot of problems, for me at least, with Norwegian films because the dialogues sound so strange. When they write dialogues in Norwegian, it sounds so strange, unnatural. Well, they try to get it natural, but there is something about it. I don't like it.

35:00

Interviewer: Interesting. How about you?

IN05F24: I don't know.

Interviewer: Personally which one you like then.

IN05F24: I agree with everyone. I don't know if I have one I like more than the other actually. Because...It really depends. I think that sometimes even I agree with you when you say that normally you are more aware of the Norwegian bad lyrics, maybe than the English ones. But sometimes I think the Norwegian artists, when they sing in English, you can also notice that they are really bad. When they sing in English, maybe pronunciation, maybe because they think: Oh yeah, it's in English so it goes fine anyway. They sing really bad lyrics because they don't make their effort to make something good because anyway it's in English. But we would notice, sort of. SO I don't feel like I can say that one is better than the other. Before I would definitely say in English. But now I'm more exposed to more Norwegians singing in Norwegian, I'm not sure, I love both.

Interviewer: Okay. Because for example in one of my previous interviews, someone would say, okay, Swedish sounds better in music. Like Swedish lyrics sound better. And Norwegian lyrics usually sound weird in music.

IN05F24: Yeah, but ...

Interviewer: But why?

IN06M28: I have to ask a swede about that.

#### Appendix 4: Transcript of the second interview

IN05F24: No but I think it's mostly what you prefer, language wise. Because when ...I'm not a very patriotic, proud, or whatever person. I like Norway, I like the country – everything, whatever. But I think Swedish is nicer than Norwegian.

IN08M28: Well, I like, like the Swedish language sounds better when you speak. But it depends on where in Sweden of course. Heh. But generally I would say Swedish sounds better. But I wouldn't say that, Swedish in lyrics, singing in Swedish sounds better than singing in Norwegian. I only feel when you speak. Coz when you are singing...

IN05F24: I don't maybe because I don't understand all of it

IN08M28: I haven't listened that much to Swedish music.

Interviewer: How about you two?

IN07F23: I think Swedish is more musical, maybe.

IN05F24: Yeh, and people say Norwegian is a very musical language, but I think Swedish is very musical. It's actually or-

IN06M28: (Interrupt)It sounds like Wee wee wee wee |rhythmic|

IN07F23: Imagine someone singing in Danish...

IN05F24: Oh my god, I can't even imagine it.

IN06M28: Keep the danes out of it.

37:49

IN07F23: I just feel the Danish is on the other side of the scale, and Norwegian is in the middle, and Swedish is more musical.

Interviewer: It reminds me, I think I've never heard any...Maybe I did, but it's really seldom

#### Appendix 4: Transcript of the second interview

IN05F24: But now there is a group, I don't know who they are, heh, there is a group singing in Danish. And I really hate them! It's horrible!

Interviewer: What's the name?

IN05F24: I'm not sure. I've only heard it on radio. And I don't know who they are. And I think the melody for the song is really bad. The singing is bad. And I think Danish is a very fascinating language, maybe because I don't really understand it. So I love it.

IN07F23: Fascinating is the word. Heh.

IN05F24: But for singing, nah...It doesn't work so well.

IN06M28: It's frustrating when you have to communicate with Danes in English.

IN05F24: yeah.

IN06M28: We understand what they say but they don't understand you at all.

IN05F24: It depends on where they are from. I really struggle with Danish sometimes. But it's stupid that we have to communicate in English. Coz come on, we can.

IN06M28: And they can't differentiate Swedish and Norwegian.

IN05F24: Oh | Showing Surprise |!

IN06M28: Okay, they are a bit different you know.

Interviewer: Okay, so how about a situational question. For example, when you are abroad for a while, like two years, three years. Living in China or wherever. When you feel homesick, maybe you want to listen to some Norwegian music to cure your homesick, so what would you listen to?

IN05F24: Me depends on what season. Yeh, you know, I lived in France for one year. And the first semester

#### Appendix 4: Transcript of the second interview

was sort of the hardest. And when were getting close to X'mas, and then I was downloading Sissel Kyrkjebø. That's for sure, I was like, sitting in my room by myself. } making weeping sound | Norwegian Christmas songs. And I am not a very christmas person actually. But it really makes me feel home.

Interviewer: So it's children music. Olympics?

IN05F24: No, it's Christmas music. By Sissel Kyrkjebø. I like her.

Interviewer: Okay, how about the others?

40:14

IN08M28: I have to say Postgirobygget in the summer.

IN07F23, IN06M28: Oh yeah!

IN08M28: the Melis albums, probably 94, 92. At the beginning...Early nineties. Still sounds amazing at this summer. I have to listen to that every summer. And I have friends who go to their concert coz they play every summer. They go to their concert every summer. It's a summer tradition.

Interviewer: How about you two?

41:00

IN06M28: I like, for the autumn, when it's getting darker. We have a tradition listening to choir. Because it's so melancholic. It's good for a rainy day. Sitting with the candles, some teas...

Interviewer: You will listen to it if you feel homesick.

IN06M28: Yeah, then I would think about home.

Interviewer: IN07F23?

IN07F23: I was one year in England. But I didn't really listen to Norwegian music. Maybe some christmas

#### Appendix 4: Transcript of the second interview

songs.

IN06M28: (Away I'm away)

Interviewer: So you still listen to some christmas songs even now, when it's Christmas.

IN05F24: yeah, I listen to Sissel Kyrkjebø every year.

IN06M28: it's the same time each year. Same people...

IN05F24: You know in Norway, I think even in music maybe, Norwegian is very fond of traditions, you know. So each christmas, Even though if we don't like it, every year we always listen to the same choir. Like we always listen to Sølvguttene 42:04 even some are good and some are really really bad. We still listen to them every year coz it's tradition, you know.

IN06M28: I guess when it's getting closer to 17May, I have to download gammel jegermarsj. Like you have to have some music from 17may, the parade. That's tradition.

IN08M28: But I probably listen to Norwegian music quite often. Not necessarily because of homesick, but there is a lot of good Norwegian music that I like. So I probably listen to Norwegian music.

IN05F24: Maybe now I would. But when I went abroad, I didn't listen to so much. I mean I had, sort of, except Sissel Kyrkjebø, I have some songs, for instance, galablinksu42:55 Maybe it's not the title of the song.

IN08M28: I hardly listen to the radio. I just listen to the music I have in my computer. So I have a bunch of Cds and I play them over and over again.

Interviewer: Okay, then for example when you are in a party, usually people just play English songs, like Lady Gaga, whatever. Suddenly when there is a Norwegian song, no matter it's sung in Norwegian or English. Would it be different? Or would it make you higher? Do you find it different? Just imagine when you are in a party.

IN06M28: I don't think I would notice at all. No, not at the party, you don't listen to the music in a party.

#### Appendix 4: Transcript of the second interview

IN07F23: Maybe if it's a really famous Norwegian song with Norwegian lyrics, maybe some people would sing along or something.

Interviewer: Yeah, do you have any experience? I guess you should have.

IN06M28: the summer songs, then everybody sings along, that's true. Smak av sommer.

44:28

IN08M28: If its late in the evening and you get A-Ha take on me, I'm sure people would sing along as well.

IN05F24: I think it's also if you are at a party, sort of the same music all time, and suddenly another song pops in, I would surely sing to, come on, Barbie girl, then you listen to something else, then people would stand on the table. So...

Interviewer: So it doesn't really matter.

Jo, IN05F24: No

44:50

Interviewer: How about, which Norwegian song is the latest Norwegian hit song? Hit song? Could you name any?

IN05F24: The latest Norwegian hit songs...From now?

Interviewer: Yes, latest, recent.

IN08M28: The latest one I have listened to...

Interviewer: Or does it matter? Or do you have this concept at all? Like the latest Norwegian hit song is that one..Maybe you just don't care. You can say that you don't really care, you don't really know.

IN05F24: ... I think the latest Norwegian hit songs are from Erik og Kriss.

#### Appendix 4: Transcript of the second interview

Interviewer: which one?

IN05F24: I forgot the title.

Interviewer: Okay, when is it? When was it?

IN05F24: Well, it still goes on the radio. Heh.

IN08M28: I figure it out.

Interviewer: Like for the newspaper VG, they have the Norwegian hit chart and international hit chart.

IN05F24: I'm not so into that but ofcourse I notice when I have listened a lot on the radio. Then during the period I listen a lot to it and then I have listened a lot to it..

IN08M28: |Playing one of Erik og Kriss's song |

IN05F24: Yes, this is one of them.

IN08M28: Because I don't really listen to the radio so I don't know what's in at the moment.

IN07F23: Haven't had been to the Lab for two months. so..

IN06M28: You know if you listen a lot to it, then you will know what songs are coming out or what next.

Interviewer: How about...Have you ever been surprised that some songs which are really good, that actually are Norwegian but that you didn't know? Like some songs maybe you have listened to it many many times, on radio or from others, that you think are good songs but you didn't know it's Norwegian. But then you find out it's Norwegian.

IN08M28: I think there is one.

Interviewer: Have you experienced this?

#### Appendix 4: Transcript of the second interview

IN08M28: I have experienced but I don't remember the name of the song right now. But I have definitely experienced this.

IN07F23: I think so, but I don't remember which one.

IN05F24: I just notice that other people have pointed it out when I went to France, the one from the baking song was really popular. 47:15 Okay, it's not originally Norwegian. It's originally French I think. But still, they were singing and then I was talking to some people, "Yeah, it's the Norwegian hit now, I was like, what?! Are they Norwegian? Yeh. Myself? I don't think so.

IN08M28: Yeh, Lukestar. Flying Canoes.

IN05F24: I don't know them.

Interviewer: But why do you find it surprising?

IN08M28: Well it was a really cool song. A really nice song.

IN05F24: | Jokingly | Now you think Norwegians are bad?!

Interviewer: So you think Norwegian music can't be that good? Why did you find it surprising?

IN08M28: I don't know. I just found it sound like American or pretty sure it's something like that. I was surprised they were Norwegian.

Interviewer: Actually they sound really..Not Norwegian, because they sound like Mew.

IN08M28: Yah, they sound like Mew. They sound a bit like Mew. Actually I thought it was Mew at the first time.

Interviewer: Okay. How about you two?

IN07F23: I think I was surprised once with the Pink Robot. I don't remember which song it was. It was on the



#### Appendix 4: Transcript of the second interview

radio a lot.

Interviewer: Then why was it surprising?

IN07F23: Just it sounded like an ordinary American...

IN08M28: There is an album, but those are the Flaming Lips.

IN07F23: No the Pink Robot. That's the artist.

IN08M28: Yeah, the album Yosef pink robot, by the way it's a great album.

IN07F23: It was really popular maybe like half a year ago. Seriously

Interviewer: You meant the Norwegian artist Pink Robot.

IN07F23: Yes, the song was called Curly. Don't you remember them?

IN08M28: No, but I am playing it now.

| Music playing |

IN05F24: They are Norwegian?

Interviewer: Okay, so they sound like international, American?

IN07F23: Yeah, I think so.

IN08M28: I've never heard this one before.

IN05F24: No, me neither.

Interviewer: How about IN06M28?

#### Appendix 4: Transcript of the second interview

IN06M28: Ah, I don't think I had experienced it. Maybe I haven't discovered they are Norwegian maybe, heh.

Interviewer: How about...Okay, almost the last few questions, like, when you hear a song..um, what would you do when you hear a song that you don't know but you like it.

IN08M28: Shsam.

Interviewer: What!?

IN08M28: The iphone app Shisam.

IN05F24: And if you don't have an iphone | jokingly | ?

IN08M28: If there is a song you don't know, you can just record 30 seconds of it, and then it will figure out which song it is.

50:17

Interviewer: Yeah, but what information do you wanna find out? Because some people would say I just wanna download it.

IN08M28: The only thing I need to know is the title and the artist.

IN06M28: Try to remember some of the lyrics which are rather unique. Then I google it.

IN08M28: Yeh, if I don't have the app, I would remember the lyrics.

Interviewer: After this process, so would you find out any information about it.

IN07F23: Probably it would be on the page where the band is from.

IN08M28: The person is usually..If I hear one good song, and there is a band I don't know. I will download or buy the song. If it's very good. I will check out the album which the song is from. If the album is very good, then I might search more information about the band. If there is only one good song from that album, I don't really care.

#### Appendix 4: Transcript of the second interview

Interviewer: You don't care.

IN08M28: Yeah. If the entire album is really good, I might be interested in seeing a concert. Then I might search out more information.

IN07F23: So if it's Norwegian, then there will be a bigger possibility to go to the concert. Maybe in Oslo.

Interviewer: But because you say you don't really care. SO...It's just in case it's really really good, then you care.

IN08M28: if it's one hit one wonder, only one good song, I'm not really into going to the concert. They need to have more good songs.

IN07F23: But if I search a band, when it says it's Norwegian, then maybe there is a bigger possibility for me to downloading or buying the album than if they were American, maybe, slightly.

Interviewer: Why?

IN07F23: I think it's about being proud to be Norwegian and I would like to...

Interviewer: Support them?

IN07F23: Support them if they are Norwegian.

IN08M28: They have a smaller...

Interviewer: Market?

IN08M28: Market, so you would like to support them.

IN07F23: I don't know if it's supposed to say it on tape, but if there is Norwegian band, then I would be more likely to buy the album than to download it, illegally.

Interviewer: All the same? | Asking other informants |

#### Appendix 4: Transcript of the second interview

IN06M28: Yah, because they need the money.

Interviewer: Okay, it's really different. One of the interviews I had, they said I would not(support Norwegian artists). I don't care if they are Norwegian or not.

IN05F24: I don't download music. But I don't buy so much either. I mean I use Sportify a lot. And it's most of it. I don't know why it has become that way but I listen to a lot to music but I listen to a lot of old music.

Interviewer: It's just normal.

IN05F24: With those Cds...before I downloaded them, and then I tried to avoid that because my father actually works to protect author's right. SO I thought Ok, it's not very important for me. SO I just would not do it. But I don't know I don't buy so much CDs either. I just listen to the music at the moment...

IN06M28: You are actually destroying the record industry by listening only to old music

IN05F24: Yes, heh, Tha(h)t's it.

Interviewer: So it applies to concert as well if it's a Norwegian band, you would more likely see them in Oslo. I mean when there is one American band and one Norwegian band, you like both of them in the same degree.

IN08M28: I would more likely to see the American one cos they are visiting.

IN07F23: yes

IN05F24: Once in a life time.

Interviewer: Okay, what if they are really popular, they always come to Oslo. Or they are Swedish for example. Swedish and Norwegian.

IN07F23: I don't think it matters when it comes to concert.

IN08M28: I would come to see the one I like the most regardless of the nationality. Foo Fighters tonight! Foo

fighters!

Interviewer: Tonight?

IN08M28: yeh foo fighters tonight.

Interviewer: I don't know it's tonight. I am not a big fan of them.

IN08M28: I am a huge fan. Heh.

Interviewer: Oh, okay. How about the latest concert you have been to?

IN08M28: Well, not a proper concert but I went to the DJ Vice, he was playing records.

Interviewer: So he was Norwegian?

IN08M28: No he is american. One of the best Djs ever. He is awesome. Um..But the latest proper band concerts I have been to is Belle and Sebastian.

Interviewer: Did they come to Oslo recently?

IN08M28: yeh.

Interviewer: Okay, I don't know.

IN08M28: Two months ago.

IN05F24: I don't remember the name of the proper concert I came to see. Most of the concerts I go to are either, well, my brother or my sister coz they both are...My sister is a jazz musician and my brother makes electronic music. That's what I get to do.

Interviewer: Oh my god, it's cool. So both Norwegian.

IN05F24: Yeah, both Norwegian Italian. But they sing in english.

#### Appendix 4: Transcript of the second interview

Interviewer: Understand. Interesting. How about you two?

IN06M28: I don't remember the name of the band. But it's back in March. I had never heard of them before. And I don't remember what their name is.

Interviewer: are they Norwegian?

IN06M28: No, I don't think so.

IN07F23: I saw Band of Horses. American I think

Interviewer: Yeah.

IN08M28: Yeah American.

IN07F23: And I wanted to go to the superfamily's concert. They are Norwegian.

Interviewer: Are they releasing a new album?

IN07F23: Who?

Interviewer: Superfamily.

IN07F23: I think they had a new one not so long ago.

Interviewer: Coz it's quite a long time ago.

IN07F23: Okay, I'm not really updated.

Interviewer: Okay, the last question...So....if I want you to use three words to describe Norwegian music, what would you use? Maybe you have to use 1 minute to think about it?

56:59

(2.5)

Interviewer: Yes, use three words to describe/conclude Norwegian music, what would you use?

(25)

IN08M28: I have to say, I only have one word so far. Varied. or-

IN05F24: This is the same word I come up with! heh

Jo: There is a lot of different kinds of music. It's so much different. From Marit Larsen to Turbonegro.

IN06M28: I would say it's quite , like American, international music. It's all kinds of music.

IN05F24: Maybe it's the best word, it's the only word I am thinking of.

Interviewer: You can have the same word.

IN08M28: Varied. And...A lot of them are very good. That's more than one word but...heh.. Ah...I like a lot of Norwegian music. So, "good". There are exceptions but generally quite good. Ah, third one, competitive with the American music. Yep

Interviewer: Okay, your words are really like...Qualitative.

IN08M28: I think the good Norwegian music is as good or maybe even better than American music

Interviewer: Okay, understand.

IN06M28: Yeh, I would agree with that. Varied. And perhaps it's home-grown. So it has a Norwegian style in it.  
(59:38)

Interviewer: Norwegian style...What do you mean?

#### Appendix 4: Transcript of the second interview

IN06M28: Like...How can I describe it. It's got the taste of Norwegian I like. It's been a Norwegian touch in it. Um, I don't know.

Interviewer: Lyrics or dialects or...?

IN06M28: I don't know. There is something I can put my finger on it. Sometimes when you are surprised that they are not Norwegian but they are Norwegian. They don't have the Norwegian style. But sometimes, yeh, they might be Norwegian. um...Third word...I pass.

Interviewer: No, you can't. I refuse.

Heh.

Interviewer: Okay, maybe next one first.

IN07F23: I have no idea.

Interviewer: Just three words.

IN07F23: It's supposed to be, like, descriptive?

Interviewer: Ah, you could say whatever you want. It doesn't matter. Just the words you think which are best for Norwegian music, to describe Norwegian music.

IN07F23: Can we have a list and then we just pick some of them?

Interviewer: heh. No, I don't have the list.

IN05F24: It's really difficult cos varied is sort of the best description of it. Do we need more words? Heh

IN08M28: Goo(h)d, very basic

IN05F24: No, but I don't feel like you can say that in general it's good. Before maybe I would say in general Norwegian music is bad. But now I don't feel that way either.



#### Appendix 4: Transcript of the second interview

Interviewer: So good is not for you, you have to think about another one.

IN05F24: Yeh. Either good or bad, is just ...yeh... For me, varied is the only word that sort of fits.

Interviewer: Come up with two words. Come up with something. I guess this process is really important. This process really, I don't know, pushes you think about Norwegian music thoroughly.

IN08M28: Varied, it's varied.

01:02:17

(30)

IN06M28: Like a sheep jumping all over the place...

IN05F24: I think I can't just say that it's either good or bad. I would say it's sort of, improving?

Interviewer: Improving? Okay, one more word then.

IN05F24: Yes!

IN08M28: Just find something related to...I think it has some problems with international exposure. If it doesn't get any. I think a lot of Norwegian bands

IN07F23: Have to sing in English.

IN08M28: Yeah, a lot of Norwegian artists, at least the ones can sing in English, then people could understand it. They could do it really well outside of Norway. But because of very limited exposure and. They...

IN06M28: Marketing isn't that good.

IN08M28: No...

#### Appendix 4: Transcript of the second interview

IN06M28: it's hard.

Interviewer: Like what qualify Norwegian music or what Norwegian music is in common? Because it's very different from last time. People would say nature. Even fishing to conclude Norwegian music.

IN05F24: yeah?

Interviewer: Yes, even fishing to conclude Norwegian music.

IN06M28: I would say small. Our nation is small.

Interviewer: Music is small? What do you mean?

IN06M28: it's very varied but it's a very little box. They come from the very same little box. But they have different flavours there.

Interviewer: Okay, tricky.

IN06M28: You don't get much of everything. At least you get something.

IN05F24: A taste of everything.

Interviewer: Okay. Pass.

IN05F24: Yes!

heh

01:04:40

(10)

Interviewer: How about christmas?

#### Appendix 4: Transcript of the second interview

IN06M28: Red white and blue

heh

(10)

IN05F24: Okay, I guess, it's like what is for me.

Interviewer: Of course, you always say on your own behalf.

IN05F24: Varied...Improving...and...um...

(15)

IN05F24: TRADITION maybe. Because like I said christmas for instance. We listen to all the bad choirs, Norwegian choirs. I don't know. And then in the summer of summer songs, about nature, about oslo, about whatever. Yeh, so tradition.

Interviewer: Okay. You mean Norwegian music is attached to Norwegian traditions.

IN05F24: yeh.

IN07F23: If it's for me, it would be Pop-rock music, it will be christmas music, it will be summer music.

Interviewer: The first one is proper music?

IN07F23: Pop-rock music.

Interviewer: Okay, pop rock. So it's the three words.

IN07F23: It's the three words.

Interviewer: Okay, it makes sense. It's over. Thanks for coming.

#### Appendix 4: Transcript of the second interview

## Appendix 5: Transcript of the third interview

3<sup>rd</sup> Interview Sep 2011

\*\*\*

01:15

Interviewer: Thanks for coming first. Indeed as I said, it's about how you perceive Norwegian music or what Norwegian music means to you. And then...We just had a discussion with my professor, my supervisor, because he's studying, you know, the Norwegian streaming software, Wimp. He told me after the Utøya, the terror attack, the song Mitt Lille Land was like rocketing. Maybe before it was like 10 plays, now it's like 1000, something like that. Til Ungdommen as well, because after the terror attack, people, maybe find some songs more meaningful, or more unifying as a nation, or as a nationality. That's why people tend to listen to some songs to ease their pain...So maybe as a starting point, the terror attack 2 months ago, did you listen to any song particularly? Course it's such a mind-blowing, tragic incident. did you listen to any song particularly? Any reasons?

IN10M26: For me, I had a very distant relationship to that because I was not in Norway for quite a long time after the terror attack. So I got much more, in one way quite relaxed approach to it. I was quite hit when I came home. Like over two weeks afterwards, and that was heavy news pressure at that time. It quickly faded away when you were abroad.

Interviewer: OK, so you were away and that didn't have much impact.

03:44

IN10M26: It had impact, but not the same way maybe for some people that've got the massive news pressure all from the start. For me, it's like, wow, it's crazy, but in the same time, it faded so quickly, I had to go diving on news about it..So...

IN09M21: For me too, I didn't find any helping music. But these songs people listen to, I can definitely

## Appendix 5: Transcript of the third interview

understand why people find them comforting. Both songs have historical value for Norwegian society. But for me, I don't think I use music to..

IN10M26: What songs?

IN09M21: Til Ungdommen, Mitt Lille Land.

IN12M20: They are kind of like innocent songs.

IN09M21: One is a child song, one is a from wars...

IN12M20: Yep, I guess that's why Mitt Lille Land is uprising coz it was from right after the war.

IN09M21: Nono,

IN12M20: Wasn't it?

IN09M21: Til Ungdommen.

IN12M20: Oh was it that one we were talking.

IN10M26: I don't remember hearing any of those songs.

IN09M21: They had a memorial concert where they played there songs. There was a big impact. They are very fitting I would say.

Interviewer: So...How about you?

IN12M20: I didn't. I just listened to what I usually listen to. I don't feel like I have to listen to any specific kind of music.

Interviewer: So how about when you hear these songs on radio, like when you hear these songs, like during the memorial concerts, do you have any different feeling?

## Appendix 5: Transcript of the third interview

IN12M20: I think they are kind of fitting songs. They are good songs to play in the memorial concert at least.

Interviewer: But you don't have any particular feeling.

5:50

IN12M20: No...Not really...

Interviewer: It's okay, I'm just curious.

IN12M20: I couldn't say I experienced different feeling, I just thought it was a good pick basically.

Interviewer: Okay, IN11M27.

IN11M27: For me, it's like, I watched the news a lot that time. And always hear these songs. For me the song is like, loaded with the injuries and the feelings that I felt at that time. So when I hear this song, It's like all coming back...So it's like, like a strong song for me now. When I hear this, I would like...

6:35

Interviewer: Yeah, you would associate with the incident.

IN11M27: yeah, but still it's like a sort of...comfort, really, because you all said it's a fitting song, it's like, people actually can sense a feeling of shared grief behind this song, because everyone listens to it. I think all Norwegians find something in this song, giving them a feeling what Norway is about. It's my opinion on it.

7:27

Interviewer: That's why it's interesting, when music goes through memories or incidents, then some meanings would be attached or added into the music. And then..For example, what is Norwegian to you? Because everyone maybe has different interpretation or definition for Norwegian music. Maybe some people would think Norwegian music should be sung in Norwegian lyrics, or...yeah, what's Norwegian music for you?

(4)

Interviewer: Or in general, Norwegian music, what would you think about it?

IN10M26: In fact, the first thing that springs to my mind, that's because of my music education, it's Norwegian folk music. And then, in my music education, as you said like, Norwegian music, or this music or that music, it was about music roots. So it was about going back far in time, and often looking at folk music. If not, if you put in a specific modern genre on it, you would not call it music from this place or that place, in my study, it is.

Interviewer: So what do you think? You believe in this way or not?

IN10M26: I know, it's the question. When you say Norwegian music, that's the first thought, but then quickly comes second, third, forth thought, and of course music created in Norway, it's Norwegian music, the broader sense. The first thing I think is Folk music, which is a very narrow definition. But when I think in a broad definition, I quickly go to music made in Norway.

IN11M27: Or made by Norwegians.

IN10M26: Yea yea yea. Music made by Norwegians will be probably more correct. And that can be almost anything, right.

Interviewer: You two? Anything to add?

IN09M21: No, like he says, Norwegian music can come in whatever shape or form, I think we have a broad type of music scene in Norway, very hard to narrow down to one specific...

IN10M26: Like in a context, you often, when you say something, you would start to look at things which happen more often, and some people would start talking about heavy metal and stuff like that, but they wouldn't talk like, that's Norwegian music or what. They would just look at, what music do we have in Norway if we really start digging what is the typical course, stream of music, or stuff like that. It can be anything, I think.

IN12M20: Yeah, to me it's like, being sung in Norwegian doesn't make it more Norwegian...So...As long as It is sung by Norwegian musicians. It's Norwegian music to me. Language doesn't have anything to say in my



opinion.

Interviewer: Because like, Rihanna, her producers just won, who is Norwegian, just won a Grammy few months ago. So can you consider this is Norwegian music? It's just like an idea, to give you some feedback. OK, so Norway is part of Scandinavia, it's Nordic country. Usually Sweden would be compared with Sweden, Denmark. So do you think, in term of music, Norway has any special features, or..any is there anything, like Norway has its own sound, for example?

11:33

IN09M21: I think at least, from the perspective of the people not from Scandinavia at all, when they think about Scandinavian music, like in general, I think a lot of people would think about Metal and Black Metal. That's what I think. But it depends very much on what people you ask about it.

Interviewer: But for you, if you don't consider foreigners, or others. So for you, what really sounds Norwegian for you? What would really sound like, like, have a really quick association, click, oh it sounds Norwegian, it's Norwegian.

IN09M21: So definitely BLACK METAL.

Interviewer: For yourself as well?

IN09M21: Yeah, for me myself. But also I really like folk or folk inspired like vamp, things like that, that really makes you feel Norwegian though. Old folk tunes...

IN12M20: Yeah, I would immediately say, like the Norwegian style of Black Metal, because it's my favourite genre.

Interviewer: So you like Black Metal.

IN12M20: Yeh, it's my favourite genre. And Norway kind of makes its own style, when I hear that style, that's like Norwegian style to me.

12:50

Interviewer: Can you describe a bit what the style is?

IN12M20: The style is kind of, like production value is extremely low. They don't spend much time producing the music. A lot of time it sounds like they just record rehearsals basically. They have this kind of Raw sound to it. So if I hear this style, I think about Norwegian music.

Interviewer: Ok. IN11M27? IN10M26?

IN10M26: Very interesting, cos I would never think about Norwegian music when I think about that. It's like... specifically Norwegian music for me would be a complex question. It would be like where you look at, do you have somewhat more of this or somewhat more of that, Metal could come up, of course Norwegian Folk could come up. In fact, stuff I would bring up, which it would be put in, just Norway, would be easy to put into Scandinavia, would be like Folk, Jazz, stuff like that, which is also Very typical of Scandinavia for some years, very much, jazz over folk tone. They take a folk tone and then put jazz over it, was very popular in Scandinavia ten years ago, maybe. It comes a very complex question, and it's like, it's so hard to put music in one area today, because it's so much easier...to...it quickly becomes western music for example. Then even then it becomes complex. But like, in music school, academic music, it's like, you start more talking western music compared to, for example, African music, start looking at typical influences, like for example, structure, polyrhythmic. It's easy to compare western music to Indian music. When it comes to structure and building up something, Indian music it can be about state of mind, stuff like that, it's hard, it's hard.

Interviewer: Yes of course, that's why it's interesting to ask. And there are no definite answers. How about IN11M27, do you have any idea?

IN11M27: It's like, you can define Norwegian music are music made by Norwegian. For example, when I listen to a-ha, I find it really good music. But...

Interviewer: Do you find it Norwegian?

IN11M27: No, it's like, it could be like, anyone, German, French, American. It's because the English language is so globalised. So you have like, French, are really good at singing in English as well. You have to check it out if they are French indeed.

## Appendix 5: Transcript of the third interview

Interviewer: So is there any like, quality which is rather Norwegian to you. When you hear something, you would associate with Norwegian immediately.

IN11M27: Yeah. Definitely. Personally, It's like, Jokke & Valentinerne.

Interviewer: Yeah, we have this name quite often in my interviews.

IN11M27: It's like a Norwegian sound to me. I don't know what you can call it, folk rock or something.

Interviewer: I guess somehow, I guess music, except musicology, or people who are really studying music as their studies, for general people, it's more like subjective feelings. Some qualities you can't really say it in a detailed way. They are more like quality, like in your mind, but you can't say it clearly. That's why music is interesting because it's always subjective and you can't describe it clearly. That's why it's interesting. But it's interesting as well, like a-ha in my previous interviews, someone would think A-ha really Norwegian.

IN09M21: Really?

Interviewer: Yeah, it depends on how they perceive music, and how they consider things in different angles, so it's interesting. But...ok, for example, in a global context, according to you(IN10M26), if you have to think, if there is more music in that genre in that country, maybe that genre would be the music, the nation music for that country. For example, Sweden, usually for people, at least for me, Sweden is really strong at indie music, they have more like summer music, indie pop, more like cheerful sounds. Or maybe because of Abba, Abba is really big internationally. Swedish is more like cheerful, happy, gay, whatever. Sweden has a quite strong characteristic in term of music. For example Iceland, maybe like sigur ros or Bjork, they have developed some kind of really exotic sound as well. For international people from all over the world, so in this context, how about Norway? What do you think? Is it still Metal?

18:56

IN10M26: In the way we are putting it forward now, Abba | He intended to say A-ha | should definitely be Norwegian music because the way you are putting it now, it's like people are putting labels on countries based on few big names, which I think personally

Interviewer: You said Abba or A-ha?

IN10M26: A-ha. A-ha Norwegian, Abba is Swedish.

Interviewer: Yeah, but you said

IN12M20: Abba.

IN10M26: Ah, Okay, I said wrong, I mixed up the names. But yeah, I think, me personally, I think that it's very far off the mark, a little bit down to pure luck, where did the famous bands come from. And you have so much...I think when it comes to, what music is typical for a country, you need to look at the masses of bands. Like you need to look at many different aspects of music, right.

Interviewer: You are more or less like a very scientific person when you look at it. You have to be really scientific.

IN10M26: Yeah, it's just like music, how much is it, now we're basically talking about studio music we put on our ears to listen to. In Norwegian quality, you could really start to talk about korps, like school, what do you call it, JANITSJAR , very common in Norway, started very early.

IN11M27: Like marching bands!

IN10M26: Ye, marching bands in Norway, very connected to Norwegian culture, and our 17<sup>th</sup> of may, our national day. So...THat's so common. I wouldn't be surprised if several people here have been in marching band.

(5)

Interviewer: heh, not really

IN12M20: My brother was.

IN10M26: I was in a marching band and his brother.

IN09M21: And my sister.

IN12M20: And my uncle was in for a long time.

IN10M26: Yeah, and his uncle too.

21:05

Interviewer: No, I mean...I guess, I understand what you mean, because I say this way, I rather generalise the music, like making stereotypes. But in a globalised context, for media, you can't avoid generalising things.

IN10M26: That's very true.

Interviewer: It's very true. So I think, especially I guess, if you wanna generalise something, you really have to find something really representative, and people would approve and agree on it as well. Of course I understand what you mean. For people who think Swedish music is more or less like indie pop music, happy sound, easy-listening, easy tunes, there is a reason. Of course I understand what you mean. So for others, what do you think?

21:58

IN09M21: Personally I would say, if you would put one name there, it would be Dimmo Boggir. Just because of that they are one of the biggest bands in Norway. Of course we have bands bigger than that, but when it comes to distinct sound, and then I don't think Norwegian pop scene have anything special about it. Maybe there are some in later years, but nothing personally I have noticed. So I would say Dimmo Boggir.

Interviewer: So can you give me a brief explanation why metal or Dimmo Boggir is so special.

IN09M21: I would say it's so special because the atmosphere that they are able to create by using this type of sound, and it's all Norwegian....what you call it... or-

IN12M20: in some songs the guitar riffs are sometimes based on whole Norwegian folk music.

## Appendix 5: Transcript of the third interview

IN09M21: And other stuff. They just created some special sound that nowhere else can be found.

Interviewer: with some norwegian elements, like traditional elements.

IN09M21: You can definitely find a lot of Norwegian history and...yeh

IN12M20: I would also say that, just because I am so interested in Metal Genre. I've read so much about it. I find it very interesting. And the Norwegians kind of created their own style. It was unknown until like the crimes connected to the scene popped out. Then it kinda caught media attention, and people outside Norway found out about it. The nazis...Dimmo Boggir the band you mentioned I guess is the second biggest band in Norway right now. The biggest is a-ha.

Interviewer: You mean according to sales.

IN12M20: According to sales. Dimmo Boggir sell 99.99% of their records awards...

IN09M21: What else I wanna add is that I can agree with him that Jokke this type of rock bands are also very Norwegian, but from an international viewpoint, I would say Black Metal.

Interviewer: IN11M27?

IN11M27: Yeah, definitely, Dimmo Boggir. It's like, I don't think you can escape it actually. I don't know it's like...It's not so big that if you are a foreigner, you would still adore it even though you are not into it. I think it's reserved for people in general who are interested in Black Metal.

IN12M20: Yeah, it's not like pop music, it's not played on radio. You have to kind of find it yourself.

IN11M27: so for everyone else..

Interviewer: So you've got any idea for everyone else?

IN11M27: Nonono, for those foreigners who are not interested in metal, I think a-ha is more connected to Norway in general.

## Appendix 5: Transcript of the third interview

Interviewer: but personally you don't think A-ha is Norwegian?

IN11M27: No, personally definitely Dimmo Boggir.

IN09M21: just feel so INTERNATIONALISED, I mean for a-ha and these bands. There is nothing sound Norwegian except they are Norwegian.

IN11M27: If you don't know they are Norwegian, they can just be anywhere else.

Interviewer: Okay.

IN10M26: Of course it becomes quite different scenes. But also scenes also for people who are quite into nationality and stuff like that. One classic would be Evard Grieg. Of course that's classical music, but classical music people would automatically put Evard Grieg and Norway together. And also if you into the very contemporary scene, which is a narrow scene. People would put persons Arne Nordheim together with Norway automatically. But ofcourse the contemporary music is often quite small environment, quite academic. But it's there, you know. Other place where people make commentations. But maybe Edvard Grieg especially would have a strong connotation to Norwegian music. when it comes to like historic music.

26:50

Interviewer: It's interesting. For my previous interview, some would say, Gåte....gøte..gåte?

IN10M26: Gåte! The band Gåte! That's very simple, it's norwegian folk elements, and they try to combine modern things but you can also find in norway, like hard, folk elements.

Interviewer: yeh, it's what they meant as well. So everything it's different.

IN11M27: it's like a mix of Language. They sing it like,I don't know, they call it røverspråk like, directly translated a robber language or bandit language

27:38

IN10M26: Of course not visible for international people,. also that connects heavy metal in Norway. Just look

## Appendix 5: Transcript of the third interview

at average bands practising. Like this band [the band inside the venue during the interview] you find so many many many heavy metal bands in Norway. The percentage of bands playing heavy metal is maybe the highest in Norway.

Interviewer: It's interesting that usually people don't know much about heavy metal themselves or they don't like heavy metal. When they consider for international people, like people all over the world, yeh, heavy metal would become the one that people would think about Norway. But like as you said, heavy metal is like a "Strong taste" you have to be really into it, otherwise you would not really listen to it.

IN12M20: You have to take your time.

IN09M21: It's very shocking music though. That's why I get a lot of attention, because it has these...burning down churches, Satan and stuff, it was chaos. People noticed when people are taking pictures of their dead members, and put it on their cover. You would shock people and people would notice it.

IN12M20: This is the media which blew it up.

IN11M27: There is one band actually did it.

IN09M21: Mayhem did it. He shot himself and they take a photo of it.

29:20

IN10M26: You guys say heavy metal is not very popular. But it's not unpopular either. It's a very used genre.

Interviewer: Yeh, it's not unpopular. It's a huge mass of people.

IN10M26: It's like, more people listen to Heavy metal today, much more than other genres. It's not that difficult. It's not that difficult.

Interviewer: Actually I have nothing against Heavy metal. I listen to nearly all kinds of music, but I think I'm just more or less indie pop/rock music person. Like the music website I read Pitchfork or whatever, in general, they cover pop rock music, electronic, even jazz. But heavy metal has its own domain, like they have their own area. It's kind of like they have their own world. Like these two worlds would not collide with each other.



IN09M21: it's like its own culture, a very distinct culture. But I guess the mainstream is still more or less Pop Rock music.

IN10M26: I hope I haven't said too much now. But also it's like different styles of music and stuff like that. everything gets its canonic repertoire. It's like classical music, it's like mozart, bach. Even you get someone writing Mozart or Bach music today, they would never go down in history. But different style of music gets its own canonic repertoire. So Dimmo Boggir is probably going to be a band stay in music history for quite a long time.

IN12M20: They will be remembered.

IN10M26: Because heavy metal, when it comes to big stars, you can't escape Dimmo Boggir. And so that maybe heavy metal is connected to Norway for a very long time, just because of the metal people.

Interviewer: Okay, I just wanna add one more thing, just a feedback. Because in Hong Kong, maybe because for me I am more like an indie pop/rock music person, the people around me and the music circle in Hong Kong is more or less indie pop/rock oriented. Usually when people talk about contemporary Norwegian music, they would think about Kings of Convenience...

IN10M26: Never heard about it.

Interviewer: And Royksopp.

IN10M26: yeah heard of Royksopp.

IN11M27: Heard of KOC.

IN10M26: Is that Indie? Royksopp?

Interviewer: yeh, they are kind of indie, they signed a big label. But you know they are electronic music, they have different position, strategy. They kind of develop the new Norwegian music internationally, in Asia, at least in Hong Kong.

32:20

IN09M21: I feel like bands like royksopp like that. Sure it's Norwegian and it's big. But I still don't...When you ask a question what I feel like Norwegian music is, I just don't think about these kinds of bands instantly just because they don't have Norwegian sound, it's just INTERNATIONAL music. And that's probably why people enjoy that in hong kong than black metal because..it's just music that pretty much can listen to.

Interviewer: Because metal is like something, you know, you either love it or you just hate it, in a sense. Even for me, actually it's ok, but I just haven't really listened to really good metal music. Because I'm quite a music freak, I download albums everyday, a lot of albums everyday and then I listen to them randomly. When it comes to Metal, it's more or less the same to me, like the structure, the sound to me, is always similar. Maybe I haven't listened much to Norwegian heavy metal bands, it's the problem.

IN10M26: So you can like listening to one song, but you don't really go into, then one song be countered by seven indie songs.

IN12M20: And there are so many genres of Metal in general. Heavy metal, Trash Metal.

Interviewer: So they have their own world, that's what I say. Like Music magazine, NME, Q, ROLLING STONES whatever, when they vote for the best albums, they more or less exclude heavy metal as well, usually.

IN09M21: Yeah, of course, at least the norwegian and scandinavian types of music in general, they are just not mainstream.

Interviewer: Maybe I guess it's worldwide. Maybe you have to be really excellent, then you would be included. Otherwise you would be rather ignored.

IN10M26: It's also about the nature of music, it's not just this. It's like...I would make a broad description of music, that something can be POP or not POP. And then metal would be its own thing, jazz would be its own thing, classical is an own thing.

Interviewer: Of course.

IN10M26: But indie wouldn't be a really own genre, indie would be together with rock, electronic, pop rock, all

those things can really be put in...if you start putting music and look at what makes this with structure and stuff like this. Maybe.

35:20

Interviewer: Okay, maybe we have talked enough for this. People here, you guys, are rather from quite far away from Norway. You are not really from Nor...No sorry Oslo. Sorry, Oslo.

IN10M26: Yah, far from Oslo.

Interviewer: Ya, sorry, far from Oslo. Sorry not Norway. So is there any music which reminds you of your home town?

35:40

IN10M26: Definitely, for me it's very easy. Because for me it's a very, in Norwegian sense, very big band, connected to that place. That's Vamp. So for me bands like Vamp would get me to Haugesund straight away.

IN09M21: That's a huge band. For me, from my city I don't think there is any particular huge band. If there is something that reminds me of home, I don't know, would be the English/German man. Sørlandsvise, hva er vise på engelsk.

IN10M26: Yeah, what you call it, hymn? Not necessarily hymn...

Interviewer: What music would remind you of hometown?

IN09M21: it's this style that is very hard to explain. But it's...

Interviewer: So is it sung in dialect?

IN09M21: Yeh, they sing in dialect and the songs are quite similar.

IN10M26: It's like Vise. It's like singer-songs...Where you have...Hymn is a bad word, probably there is a very good english word for this. But singer-songs, good example of vise, is a musician like Bob Dylan.

IN09M21: or Bruce Springteen.

IN10M26: So ask you say, it's a special type of such musician.

Interviewer: Okay, so you are from the South.

IN09M21: Yeah.

Interviewer: So more or less it's dialect or...

IN09M21: they usually sing in dialect.

IN10M26: Yeh, it's a combination.

Interviewer: like singer-songwriters in dialect

IN10M26: Southland singer-songwriters.

Heh.

Interviewer: Okay. IN11M27?

37:40

IN11M27: yeh, there is a band called Vazelina Bilopphøggers, it's like, I don't know, kind of rockabilly, sound like it. I'm not actually sure. I guess you actually have to listen to it, to pinpoint it. I think it's a subjective thing, but at least they sing in dialect.

IN12M20: Very country for sure.

IN11M27: Very country

## Appendix 5: Transcript of the third interview

IN12M20: Like lyrics.

IN11M27: Maybe, I mix between country and rockabilly. But they use a dialect that is typical for the district of my flyke. In the part of Norway where I come from.

Interviewer: So it's about the dialect and the music genre together.

IN11M27: definitely the dialect. Maybe direction is towards country music. Because you also have the traditional old music, where you play violin. It doesn't hit me that close.

IN12M20: I think it's specially the dialects that make it feel like home. Because you know there are so many dialects, when you hear your own, you feel like home.

IN10M26: yeah, it's very true, that's also connected to Vamp from Haugesund, they sing very dialect.

Interviewer: IN12M20?

IN12M20: We don't have particularly big bands I would like to connect to my hometown. But In my hometown, christianity is pretty huge, so...Christian music is kind of the thing I would think of whe n I think of my home town..

IN10M26: Gospel orchestra..

IN12M20: yeh, gospel. coz we have a lot of old churches, and they always like their own flyers, and they have their own christian rock bands. So that kind of, like the music produced in my hometown.

IN09M21: Christian country Christian music.

IN12M20: Yeh, it's pretty much that music type you can play in my hometown and being successfully in my hometown.heh. That's what I would think of, musically.

Interviewer: okay, another mention from the previous interview: there is a girl just from somewhere really close to Oslo. So for her, dialect means nothing, you know, the dialects are so similar, you can't really distinguish different dialects when it doesn't come to one particular word. Ye, so for some Norwegians, dialect is not a

must for them to feel their hometown.

IN10M26: But the band Vamp, it must also to be said that, ah...several people in the band I've known myself ...We've also known people in Vamp. It's also been a connection with that environment, outside of the music, which also creates a strong sense of putting that music to that place right.

41:20

Interviewer: How about a situational question, like, if you are abroad for a while, 1 year 2 years, 3 years, when you feel home sick, if you really have to listen to some music, then you would feel like home or Norway, then what music would you listen to?

IN09M21: It's a very hard question because my...the type of music I listen to is very fluctuating, I can listen to different genres everyday. But I have stayed abroad in united States for a year, and...I would find myself...Listening to some classical Norwegian songs, that you just listen to them, like feel good songs, like some Jokke songs, some Vamp and Postgirobygget songs, the big bands...I find them very...comforting...

IN10M26: Singing in Norwegian.

IN09M21: yeah, in general.

Interviewer: Okay, so those big names, classical bands.

IN09M21: yea, there are always some songs which have strong relationship, whether you like them or not, but they always make through.

IN10M26: All the bands they mention, they all sing in Norwegian.

| IN09M21's mobile phone rang |

42:55

Interviewer: So they all sing in Norwegian.

IN09M21: Yes.

Interviewer: I guess the general picture for you is like, those classic bands...

IN09M21: But I don't think it's because they sing in Norwegian. Maybe it's just a factor. It's just these songs have a very big impact on Norwegian music scene...That's at least the bands I keep going back to, if I really want to remember Norway.

Interviewer: How about IN12M20?

IN12M20: I would listen to Norwegian metal.

Interviewer: But you listen to it more or less like every day, right?

IN12M20: Yeah, I mean I like a lot of different types of music, but when I am alone, I usually just listen to Metal. It doesn't mean I dislike other types of music, but I just don't find them so interesting that I would listen them alone. But..Norwegian Metal, kind of reminds me of Norwegian winters basically. It gives you kind of cold feeling, so I can kinda picture like when I live in winter..So that's probably what I do.

IN09M21: On the other hand I think about Norwegian summer. We are very different.

Interviewer: yeh, summer, you | IN10M26 |?

IN10M26: it's a interesting question because, ah...it would depend on what type of homesick you feel...

heh.

IN10M26: If you just miss being in Norway, I don't think I would listen to music. It's just like...you can more feel homesick, when you were young and stuff like this...and this can also be strongly connected to your home place when you were young. And of course the music I would fall back, would just be the music I listened to for a long time ago. Picking up Beatles again, prog-rock from the 70s, and some old jazz records that I really listened to many times. Then for me it would be not much homesick in place, but more homesick in time.

Interviewer: yeah, it makes sense.

## Appendix 5: Transcript of the third interview

IN10M26: And time is connected to place.

Interviewer: yeh, of course. It's interesting.

IN11M27: when you first asked the question, I was thinking if I would be homesick if I am in a different country. For example studying abroad, I would listen to a-ha or Seigmen. But when I think about it further, it's like, they sing in English. and If I would listen to Norwegian music, I would be listening to it alone. It wouldn't be exactly the same. So I would probably listen to Jocke & Valentinerne , or kaizers Orchestra, something like this.

Interviewer: But still you can listen to a-ha , if it still means Norwegian to you even though it's sung in English.

IN11M27: but it's not...it's still Norwegian, but it's not that ...I don't have a strong connection..Primarily a feeling, it doesn't signify a strong connection for me even though it's still Norwegian music in a sense. It's like it doesn't create a sense of home in a way. It's like music I like but it doesn't give me a sense of home.

47:00

Interviewer: I guess it's like IN10M26 said, actually according too all the interviews I have, it's more about memory, like time, instead of place, sometimes.

IN10M26: they are so connected.

Interviewer: They are like tingled, mingled together. Summer music, like the last interview I had, they have very strong feeling about summer music, like Postgirobygget. Yeh, they would say it's Norwegian summer. I would listen to it every summer. It's a norwegian tradition, summer tradition.

IN09M21: You can barely avoid their songs in summer time when you have the radio on. Anyone would have some type of connection to norwegian music whether it's stronger or not.

IN10M26: I am also sure why summer time often is mentioned, it's also a very strong time for creating memories with friends like that, happy memories that you are thinking of when you are feeling home.



## Appendix 5: Transcript of the third interview

IN09M21: Having a good time and listen to that music remember the memories...

Interviewer: It's connected to memories...So how about if there is a Norwegian band or English band or american band, do you have any special feeling for the Norwegian band. Like both of them release their albums together, and if you can only choose to buy one album, and you like them in the same degree, so would you have any special feeling for the Norwegian one?

IN10M26: for me it would be...like over 90% of the cases, it wouldn't mean anything, they wouldn't be equal one way or another. Such a theoretical situation would just never occur, it means a little bit, but it's very little. It's they have been really really equal in all areas, so probably I would buy the Norwegian band, but it just never happens.

Interviewer: So if it really happens, you would buy the Norwegian band instead.

IN10M26: yeh, I think. But it...may be...that one...and there are so many criteria which are so much more important, that in many cases, it would be something else.

Interviewer: Maybe because more practically, would it be like, if it's Norwegian, then you would more incline to them if they are Norwegian.

IN10M26: even in situation, if they are similar in other aspects, like I don't know about the bands, I have never heard them before. But I know that they both have crazy quality. Then I might even more often go to the foreign things. Because this wants to give me crazy, going for someone further away from Norway, it would give me something more crazy.

IN09M21: I agree with him. I love listening to different music from other areas in the world, I don't see any reason why I should feel any patriotism to our Norwegian music.

Interviewer: So Norway, as a music label, it doesn't mean anything to you in term of buying music or supporting them.

IN09M21: No, not at all.

Interviewer: even though you love Norwegian heavy metal.

## Appendix 5: Transcript of the third interview

IN09M21: Yeah, but I don't like primarily because it's Norwegian. I like it because I like the sound.

51:20

IN12M20: ye, I mean I wouldn't pick a Norwegian band over other country's band. I mean if they are identical, I still think it's interesting to hear how It sounds from a band that wasn't from Norway.

Interviewer: Okay, so if it really happens, you may choose the foreign band.

IN12M20: I think so actually.

Interviewer: Mmmm...IN11M27?

IN11M27: I don't have a sense that I am very patriotic in a way...I would just choose the artist or a band I really like the most. But...I don't think I've been in this situation, I don't think I would prefer Norwegian bands because they are Norwegian. But it's like a different thing. Because my hometown, they have some bands, like, how do you say, made it, some are trying to make it, and some are still just very local. In that sense, it can be like a local supporter. Definitely.

IN09M21: It's true though, but not nationally. If I know the band, I would support them of course.

IN10M26: It so depends on what you want with the music, if I'm gonna buy christmas recordings, I would very often choose Norwegian recordings.

IN09M21: yeah.

IN10M26: If I hunt for contemporary art music, I would probably prefer to choose something like North Korea, you know. What contemporary art music they make in N. korea would be really interesting. Well, yes, so it depends on what you want from music.

Interviewer: But why you mentioned Christmas in particular?

IN10M26: because..Then it's connected in other areas, the reasons you listen to music can be different things.

## Appendix 5: Transcript of the third interview

And I think when people listen to christmas music, the high-time of christmas and the things you connect to xmas become more important, and then a norwegian xmas recording, probably would have more of those memory flashes, that you would like to listen to when you feel lonely in foreign country than some foreign xmas recordings.

But in other types of music, you don't want the memory flashes, you want something new . So it depends on, ok, do I want the old same stuff connected to a Norwegian holiday? Or do I just want something new? Or something old that I never connect to Norway.

IN09M21: Yeh, I don't think many people would buy some progressive xmas music. Yeh, experimental..

IN10M26: I don't think xmas music from N. Korea would be proper.

IN11M27: Dub step xmas music.

IN12M20: This is so family related as well. It's just tradition. You grow up with norwegian xmas songs. So if you're gonna buy a CD and play it at xmas, you would pick a Norwegian one, it has memories to it.

IN09M21: And usually you don't even like it , but you wouldn't want to change it anyway, it's just tradition.

Interviewer: It's strange, for me, for xmas music, for whatever music, I don't know, I would never buy, yeah, children music, kid songs, I would buy some cantonese children songs. Only children songs I would have a feeling that ok, I need to buy those I listened when I was a child. I would have this feeling but not for xmas. I'm really enjoying myself to listen to all kinds of xmas music, like those new versions..

IN10M26: Maybe you don't have that much xmas traditions.

Interviewer: yeah, exactly, maybe.

IN10M26: So then Xmas doesn't become the only thing..

Interviewer: No, I'm thinking like, even for the biggest festival in Hong Kong, is maybe the Chinese new year. But still I don't fancy any music. Yeh, it's just different...It's side track...Ok, what are we talking about...where are we...

IN10M26: Picking two equal bands

Interviewer: yeh yeh, exactly, like last interview, I had two or three of them said they would suport norwegian bands or artists because they have a small market, a smaller market. They need more support.

IN09M21: Yeh, I guess that's very patriotic in that sense, as long as it's not local, then it doesn't matter if it's from Sweden or Italy, you know.

Interviewer: Yeh, I just gave another angle, another perspective from other people.

IN10M26: Yeh, it's just what I said from the very start. The patriotic part is a part but it's so small, the band have to be really really equal in so many ways, that it just happens so seldom. So often if you compare to similar bands, then one band would still be superior, in so big degree that doesn't matter. It's very hard to find two really equal bands because of so many things.

57:10

Interviewer: How about Norwegian lyrics? Norwegian lyrics, what do you prefer, do you prefer Norwegian bands singing in English or to sing in Norwegian? Or what Norwegian lyrics mean to you? Does it mean anything or it doesn't matter at all? Yeh, what do you think?

IN09M21: I think it depends on the music. I really like some of the lyrics in Norwegian, specially like Jokke this type because it's a very distinct type of singing...I think it's very easy to grasp for people and people recognise themselves in the lyrics. A couple of these bands and Postgirobygget, bands like this. When you talk about indie music, pop or others, English or Norwegian, I don't think there is anything to do with that. Usually it's better in English than Norwegian, very often

Interviewer: Why?

IN10M26: It's so much about what the music wants to achieve.

Interviewer: But in general, just from your experience.

IN10M26: there's So much music, especially today, you wanna cut loose from national boundaries. You wanna be something else, you don't wanna be something from one place.

If you have countries, there would be genres that are the countries in the end. It makes English the new Latin, you know. So...I don't really care if it's norwegian or english. But I try making music myself, and they are almost always in English, because in some other ways, it's more international and you can cut loose...You feel the music is in centre not nationality for example.

IN09M21: That's true the bands like Jokke, yeh, the one I mentioned, they are very much tied to national identity then. For example A-ha, it becomes INTERNATIONAL once you use English. But I like both types of lyrics, but I think they are very different in a sense.

Interviewer: But personally which one do you prefer?

IN09M21: It depends on the genre very much. I feel more connected to the norwegian lyrics very often, but most of the music I listen to are in English. That's because there are not enough good Norwegian music which make me able to listen to...(Just songs in English...more experimental, maybe)

IN12M20: Norwegian bands that sing in Norwegian, I like to listen to...If they sing in English, I kind of feel like it wouldn't have been that influential .. I mean it wouldn't sound that good maybe. Like Jokke Valentinene, if they sing in English, I don't think they would have the same impact like now when they sing in Norwegian. But, in general, it doesn't matter, it becomes more "does it works?" basically. If it feels really nice when they sing in Norwegian, and it really works with the music, then it's good. But if they sing in English, and they sound good as well, then it doesn't really matter. It's more down to the music.

Interviewer: So you don't have any personal insistence?

01:01:10

IN12M20: No, because depends more on how the music is presented.

Interviewer: Okay. IN11M27?

## Appendix 5: Transcript of the third interview

IN11M27: I'm thinking about Seigmen, because they made album called Metropolis.

IN10M26: It's a great album.

IN11M27: yeah, I think it's classic, like an icon, a Norwegian icon. And they made albums in Norwegian first, and then they tried to break through with English, and they recorded the lyrics in English, made a new album actually. It was like everyone praised, was critically acclaimed when Metropolis first came out. And everyone knew about it. Then the English version came out, I don't think it was that big as a success..

IN10M26: I've never heard about they released in English.

IN11M27: They tried to break through in America, but never became anything. The lyrics were, my personal opinion, amazing in Norwegian. When they translate it in english, it becomes something totally different. It lost something. It's difficult to say, but it's like the magic, the words meant something different when they were said in Norwegian, something were lost in translation.

Interviewer: yeh, but I guess it's special case as it's the same music but have an english version. SO it's different.

1:03:17

IN10M26: it's very interesting because I thought I wanted to mention Seigmen earlier on. Because it's been so much talked about Heavy Metal as typical Norwegian. But it's not just heavy metal, it's also some abstract elements in it, but you can onto other styles of music, like seigmen isn't Heavy Metal, but it's a slow type of Heavy rock. And I think many people would feel it's very Norwegian when they hear the band; say those listen to Heavy metal, they would feel Norwegian for some of the same reasons.

1:04:00

IN09M21: Is it like Raga Rocker's style?

IN10M26: No, it's like slow...it's almost like Stoner Rock, it's like heavy, and slow-moving, and quite dark, and yeah, very cold winter, you have Seigmen, and the cold winter pictures easily...Metropolis is a huge hit.

IN09M21: I have probably heard about it.

## Appendix 5: Transcript of the third interview

| IN10M26 sings Seigmen's song |

IN09M21: Oh okay

IN11M27: The lyrics actually have something mythological in it, something timeless, that's it. Timeless in the lyrics.

Interviewer: How about in general, beside this band. In general What do you prefer?

IN11M27: In general, it depends definitely on the mood I'm in.

Interviewer: So you don't have any preference?

IN11M27: No, it's like my taste of music is a canvas, it's not only one colour. It's like different colours. I'm on different places in the canvas, maybe throughout the day, one time I want to listen to Norwegian music, I want that sound. Another time I want something else...So...It really depends on my mood, if I'm angry, contempt...

Interviewer: So you don't have much preference on the language, the lyrics.

IN11M27: I think it's like...Everyone is like...exposed to a lot of music in general if you listen to the radio.

Interviewer: So it doesn't really matter to you...?

IN11M27: No...It's like...I don't know, it's like a seamless experience to me.

IN10M26: I just wanna add one more important thing here. English is quite strongly connected to Norway as well. Like everybody understands English really well, even advanced, English words, most Norwegian fully understand. So compare to many other countries, there will be no kind of language barrier.

IN09M21: We don't have a huge need for a lot of songs in our own language, compared to other countries.

IN10M26: Go to France, Germany, Italy, it would be different. The language barrier, the understanding of

language, would be more important.

Interviewer: I think I find this interview rather fascinating in a sense, because it's really different from the interview I just had two months ago. Usually everyone would have their preference, like okay, I prefer English. Something like that, everyone has their preference. But you guys, it's rather like, it doesn't matter. Okay, I guess it's the way it is. This is the last question: If I want you to conclude, try to generalise music, or what Norwegian music means to you, by using only three words. Only three words to conclude, or to describe the Norwegian for you, personally. You don't have to consider other things. Just norwegian music, three words.

IN09M21: Need few seconds.

Interviewer: yeh, usually it takes some time for this one.

01:08:50

IN09M21: Three words or three sentences.heh

Interviewer: words. Like more representative. Descriptive words...um, no necessarily.

(30)

IN09M21: I think I get three words: First I would say memory, bring back my own personal memories. The second, recognisable, at least some of the bands sing about Norwegian things, feel more personal. Third, is historical value. There are a lot of good Norwegian songs back in history. I think there are a lot of potential in Norwegian language for good music.

Interviewer: Okay, so the three words are historical value, personal...

IN09M21: Personal memory. And the third is recognisability, I don't know how you would say it.

Interviewer: But what do you mean by music that can be recognised? This one is rather vague. I can't really get it.



## Appendix 5: Transcript of the third interview

IN09M21: If you listen to bands, like jokka, there is just something about...maybe it's the fact that it's Norwegian. But it's also...you know we have our own culture and they often sing a way that we can more relate to American artists, that's completely different from what we do. That's why when they sing about walking around drunk in Oslo. It's more recognisable for me though. The situation ...

Interviewer: So it's about lyrics. or...?

IN09M21: Yeh, very often. And the music itself is very...very often inspired by former norwegian music again. So it's just a combo that's very hard to explain.

Interviewer: But your three words are rather too generic.

IN09M21: Yeh, I just don't know how to describe, it's just feeling, I don't know how to put on paper.

Interviewer: so can I say, I don't know, coz the three words are more or less about your personal experience.

IN09M21: Definitely.

Interviewer: So can you use some words to describe your personal experience as well? More concretely in a sense....Because...Actually I understand what you mean, actually there is no problem for you to use those three words. But just it's just better, more interesting for me to hear what specific about your personal experience. Like music being recognisable to you..

IN09M21: Mainly about the lyrics, and like you said, the situation they sing about in lyrics. These are very similar often to what we experience.

Interviewer: Okay, just one more example, I don't want to push you too much. But just give me an example, except being drunk in a street.

IN09M21: For example Postgirobygget have a lot of songs about summer, driving boat, hanging out in a beach. It is just feel good songs.

Interviewer: Okay, get it, totally get it.

01:12:50

IN10M26: I've only got two words, one of the words is...Strong...

Interviewer: Strong, okay.

IN10M26: yeh, strong, because something to do with Norwegian identities. Maybe also been put forward in like, Metal or seigmen stuff like that. Something like when you feel Norwegian, I feel like something trying to reach out, somehow or something like that. SO it's a bit hard to describe while I thought about strong. That's just one of the first words came to my mind.

Another one is spiritual, which is also about this Norwegian identity, and maybe a lot about memories and stuff like that. Maybe about X'mas, maybe about ...music Norwegian...it's like when you talk about people from Norway, in the end you start to think about countries, some kind of common...

IN11M27: Collective consciousness?

IN10M26: Collective consciousness...in many different ways...And then I start thinking about spiritual... not Spiritual like in christian way.

Interviewer: yeah, understand.

IN10M26: Or like you said, Collective consciousness.

Interviewer: How about the third word?

IN10M26: The third word...eh...may be something like...Time dependent, what does it mean?

Interviewer: Time dependent, what does it mean?

IN10M26: time dependent is like...how things different in different time.

Interviewer: mm...

## Appendix 5: Transcript of the third interview

IN10M26: you come a bit back to what is norwegian today compared to what is Norwegian 200 years ago..and there are just so big differences...for me,

Interviewer: yeh, for you

IN10M26: The time factor would be just huge...if you go back in time, it would be so much more easier to talk about music, it was about bringing cows...or such type then...right? And today it's so much more about other things, the "strong" element really fits both dimmir boggir and Seigmen, or even A-ha in a sense. And this spiritual, the spirituality collective consciousness, which is really important here. It's something entirely different here today than it was 100 years ago.

Interviewer: so how about here and how? Because somehow the words you use are too generic as well. This one especially. It can apply to everything, more or less.

IN10M26: So is spiritual...all those words, maybe Strong is the most descriptive word for Norwegian music in particular. Both spiritual and time-dependent, anywhere.

Interviewer: But I am trying to pick on the time-dependent word. Time-dependent. So how about here and now?

IN10M26: when i'm talking Time-dependent, I'm really talking about here and now, because music here today, all the music you know about, it's time-dependent. Really have been about in different time, I wouldn't be able to talk about, because I wouldn't be able to have relationship to it. So like the old classical folk music, norwegian folk music, it's something we listen to today...and spiritual, it's nothing unique in Norwegian. Even maybe not strong...Spiritual and time-dependent are thorough, reflective, and probably can be put on any music culture. Strong was just the first word popped in my mind, probably because of the mentioning bands like Dimmir Boggir and Seigmen.

01:17:45

Interviewer: IN11M27, IN12M20?

IN12M20: The first thing I thought was atmosphere. I think Norwegian music has its own atmosphere,

## Appendix 5: Transcript of the third interview

atmospheric in a sense, and I also thought about powerful which is strong in a way. Because I feel a lot of power in it, like Dimmir Boggir, but also other genres. But I can't quite figure out the third word yet.

Interviewer: Can you explain more about the atmosphere one? Do you have any example?

IN12M20: Well, when I listen to Norwegian type of metal, I get the atmosphere of Norwegian nature, it kind of gives me a feeling of being in a Norwegian forest for instance. It kind of feels, like nature is kind of a big deal in the music. And you can kind of picture yourself in a mountain...very like recognisable natures in the music, which is also why powerful to me basically. But I haven't thought of the third word yet. I think most of the words I came up with are too generic.

Interviewer: it's ok if they are too generic. But just I would ask you to clarify when you say it...

IN12M20: actually I was thinking about, maybe Nationalistic would be kind of the word.

Interviewer: But what do you mean by nationalistic?

IN12M20: I don't know, I feel a lot of Norwegians have...

IN09M21: Maybe national identity?

01:19:20

IN12M20: yea, it kind of gives, Norwegian kind of feel, that the music is very identifiable in Norway. If you listen to typical norwegian music, you can identify that's Norwegian music. Not all Norwegian music at all. Especially like summer hits, like postgiro bygget and stuff. It kind of gives u a national identity, because they sing in Norwegian and you play in every summer.

Interviewer: Okay.

| IN10M26 and IN09M21 have to leave early |

01:20:10

## Appendix 5: Transcript of the third interview

Interviewer: IN11M27 you are the last, then we are done then...

IN11M27: Yes, the first word I thought of is actually atmosphere, I believe the Norwegian language creates a distinct atmosphere when it's spoken in lyrical form. It's unique, you can differentiate from music in other languages. You can actually pinpoint this is Norwegian essence, in my view.

Interviewer: Atmosphere, you mean nature as well?

IN11M27: It's like...Maybe what I am saying is the music evokes, images I am feeling that are distinct Norwegian. But of course it comes in personal forms for every person who listens to the music. But it's something unique in Norwegian, in...what is evoked..

Interviewer: so for you, what exactly is it?

IN11M27: it's...atmosphere about Norwegian music is the sense of the root, for example, if the music is from Tørnderlag, it has something about that place in it, it carries something that can be connected with the people who live there. If it's from Vasaline, from Hedmark, it has something in the people who live there, and the dialect they carry something with it, kind of a flavour.

Interviewer: Okay, interesting. How about second and third?

IN11M27: um...Maybe it's generic, but it's sense of home.

Interviewer: No. it's ok.

IN11M27: Norwegian is my first language. Even though I don't listen to Norwegian music all the time, I find norwegian words beautiful, like subjective, but in objective sense if I can say that personal objective sense, I find Norwegian beautiful. And I find it, most of the time, even more beautiful when it's sung. Because it's interesting to hear other people who don't speak norwegian describe norwegian as...like a language is sung when it is spoken. Like people are singing when they speak. And for me it was not that clear, but when it's sung, it's like...definitely feeling of home...identity maybe.

01:24:08

## Appendix 5: Transcript of the third interview

Interviewer: How about the third one?

IN11M27: The third one is ...things that pop in my mind is ...maybe the word is...I don't know if it's the right word, it's locality. Because norway is a big country. We have small population but it's a big country. Vast distances between people, you have such big varieties in the way norwegian is spoken. But still there is something in norwegian, in all the dialects because it's different from Swedish and Danish in a sense. every locality or Every community, in norway, no matter how small it is, it has music to it. For example when you listen to kaizerss, the people are from Stavanger, it's definitely something to it, that place. For me at least.

Interviewer: so more or less it's like atmosphere.

IN11M27: yes.

Interviewer: it's okay.

IN11M27: I feel they are overlapping. But also they are distinct.

Interviewer: I understand what you are talking, and why you use two words to describe, maybe similar things, it's okay.

IN11M27: these three words I chose are overlapping, but still they have something in it but other words don't carry it.

Interviewer: Okay, yeh, that's all. Thanks for coming.

## Appendix 6: Transcript of the fourth Interview

4<sup>th</sup> interview 28Oct 2011

\*\*\*

00:14

Interviewer: Okay, you know everyone's name?

IN13M27: No.

heh

Interviewer: Okay, then you can introduce yourselves.

IN14F28: Sure. I am Julia. I'm working on my master thesis in this institute. I took a class with Damon a couple of semesters back. And I'm also part-time journalist, a music critic for Dagbladet. So I would say I'm more than average interested in everything to do with music.

IN15M28: I'm Andre. I'm working on my master at Aesthetic. Except that, I work on a project here, called (skildesende) which is about music streaming. In addition to that, I also run a music label. So I'm also a bit above average interested in music.

IN16F21: I'm Gudrun. I've just started studying to be a teacher, in social studies in English. I used to study music in high school.

Interviewer: Oh, really.

IN16F21: Generally.

## Appendix 6: Transcript of the fourth Interview

Interviewer: But if you want to, like, frighten you, like you can't say anything from (professional perspective(h))  
But last time the guy was really over-dorminating the interview, which is not really good, yeh.

IN16F21: Basically it's what I do.

IN13M27: I'm Martin. I have a bachelor in history. I'm going soon enough to start my master. I'm a complete music geek. Heh. Way too many records at home. I have just started a band. I do bookings at Chateau Neuf. I probably will be working on music for the rest of my life.

IN16F21: Then I probably have seen you at Chateau Neuf sometimes. I'm working at (BokCafeen).

IN13M27: Right, I do too.

IN16F21: Yep.

Interviewer: The world is just too small.

Heh.

Interviewer: Okay, maybe we can start. Okay, about Norwegian music...Why I started this study is because I love music and I love Scandinavian music in general. And I'm quite into Norwegian music as well. Sometimes I realise some people don't really care about the origin of music, for example they don't know much...No, they hardly know anything about Norwegian music.

Like they don't know many bands from Norway, and they don't care, they think, 'Oh, I don't really care.' It's just interesting for me, for me there should be something special about Norwegian music because it's from your country, and they may sing in your own language Norwegian.

So that's the starting point. Or maybe because two months ago or three months ago, Utøya incident, it was quite tragic. And then, ah...they played quite a lot of music during those memorial events. Does it change anything to you after this event about Norwegian music? Because I've heard they play regularly Mitt Lille Land, and Til Ungdommen, something like that. So would there be anything change for you for these music they played?



3:55

IN13M27: For my part Til Ungdommen has always been around, you know, school, graduation stuff, grad schools, the message carries, you know, growing up and find your place in the world So.people like using it a lot, you know, different (trajectionary)[trajectory] periods.

IN16F21: Konfirmasjon.

IN13M27: Okay, I skipped mine...So...

Heh.

04:15

IN13M27: Comes to Mitt Lille Land, I always like Ole Paus' version best. Heh

Interviewer: So there isn't any change for you after the event.

IN13M27: For the music? No not really.

Interviewer: Or about being Norwegian? Or Norway, as an entire nation. Or do you listen to any music in particular? Because some Norwegian artists even did some tracks for this event. Jonas Alaska, I remember he made a track. So in this matter nothing really matters to you?

IN13M27: Well, it's nice to see how Norwegian, you know, cultural (actors) got involved with that, contributed to it...No, not only cultural lives, all sorts of life really, even like millionaires like, what's his name, the hotel king

IN16F21: Thon Olav.

IN13M27: Yes. He donated quite a lot of money in his older life you know, a nice feeling of society' but at the same time, (got a bit out of hands) in my opinion. Because there wasn't enough discussion about what actually caused this.

## Appendix 6: Transcript of the fourth Interview

Interviewer: Okay... okay.

05:50

IN14F28: For me, in regard with this incident Utøya, I don't think the music.eh..kind of.express..I didn't find a new interest in Norwegian music that I already have. But some songs became quite new, and got a new meaning in many ways, and became very important to involve the togetherness and the grief and in time like that it's quite typical that people will gather as something like music.

And wonderful that artists record songs and donate their time and energy in music to charity and stuff like that. But I don't really think it has – for me at least – a big impact on my interest for norwegian music. It felt like a very natural way to involve all kinds of cultural expressions, (something intense these were)

6:50

Interviewer: Okay, IN15M28?

IN15M28: Eh...No, me neither. Um...Pretty much since growing up and never really listen that much to Norwegian music. Um..I don't really have a relationship to Mitt Lille Land at all..heh.

Interviewer: So even after the event, listening to these so many many times.

IN15M28: Actually I didn't listen to these that much at all. Heh.

IN13M27: I heard it once maybe.

07:22

IN15M28: Yah. I know there was all this kind of .....playlist on Spotify which was open for collaboration, everyone can put in songs that kinda comfort each other. I thought that was a nice thing but I didn't listen to it...or even check it out, so I don't really know if there's a lot of Norwegian music there or not. But...I don't really feel that it's changed anything regarding to my relationship to Norwegian music or Norwegian music identities or anything like that.

## Appendix 6: Transcript of the fourth Interview

Interviewer: Okay.

08:08

Gundrun: Well, for me I think...Actually I didn't pay attention to Mitt Lille Land before 22 July...But when it all happened, when they started playing on the radio, I started listening to them over and over again. And actually I started singing it all the time.

Interviewer: Okay.

IN16F21: probably two weeks after the incident..That song, has definitely changed, for me, it's like a special song. But I agree with Martin, I like Ole Paus' version better than that sentimental Maria Mena's version even though I like her very much.

And also I think Til Ungdommen has always been part of my life because...I mean it's a very powerful song you usually, when I listened to it before, I always thought of second world war and big dramatic events. Now every time I hear it, I think of Utøya, every single time I hear it.

Interviewer: Okay

IN16F21: And also...for me those two songs have changed, but not like...sort of...Nowegian music.

Interviewer: Okay.

IN16F21: I don't think (expression) in Norwegian music has changed in general, I don't think...

Interviewer: But can you tell me more about Mitt Lille Land? You said you listened to it many many times, and then you sing along..

IN16F21: Well, it's something about the lyrics I think. Because when I listen to music, the lyrics are probably the most important part of it.

Interviewer: Okay.

09:45

IN16F21: I was something (on the sense) coz I come from a very small place, far away from Oslo. And suddenly people from where I live started to care more about Oslo. Because my friends back home are like, 'Oh, Oslo, that's far away.' Some of them have never been here even though it's the capital. Suddenly you've got a feeling the whole country is trying to stand together. You felt for people you never met. You cry for people you never met. And the lyrics sings this small country, and this describes how country is, with fjords and mountains. That's where I live, I live in fjords and mountains. The places make you feel that Norway is very very small. So I think the song describes very well the situation in Norway, in the way you felt being kind of an outsider (which many people were), and also, yep, the sense of..

10:48

Interviewer: But did you feel a sense of comfort when you listened..

IN16F21: Yes I did.

Interviewer: Okay.

IN16F21: When I'm sad, I find comfort in music. I have lots of friends who do it as well. And that song kind of helps some feelings that...cos that was a very confusing time, a lot of confusing emotions, I think it helps.

11:11

IN13M27: There is always like songs, (trying to describe the feeling and stuff). While I don't pay too much attention to it. I think it's very good coz lots of people have lots of (troubled expression) it's quite good.

IN16F21: But also there is... Mitt Lille Land, Til Ungdommen, and then there was a Swedish girl, melissa horn, at the memorial concert she sang a song called Kungsholmens Hamn or something like that, about an incident in Sweden where a young boy was killed by other youths.

And the lyrics, they fit it so well to the thing. She was a Swedish artist, afterwards she has gained lot more popularity in Norway because of that song. Because it was so describing the situation, and the feeling. (And that's the song)

## Appendix 6: Transcript of the fourth Interview

IN15M28: For me there's one another song that...it hasn't been mentioned a lot. When the Rose March was going on, and people were starting to leave, spontaneously people started to sing the National Anthem.

IN14F28: Yah, (that's the moment)

IN15M28: yeah, that was really beautiful, because people were leaving and suddenly I heard it from way back, and people just stopped, and started singing Ja, Vi Elsker Dette Landet. That was kind of a bigger deal for me than Til Ungdommen,

Mit Lille Land, (and looking at that), coz it was kind of a spontaneous thing. And because it was over. All these people probably have never met, singing it together, just spontaneous. I think that was really beautiful.

Interviewer: Okay.

13:13

IN13M27: (Actually that was very nice). Coz you know ja vi elsker is – well, lyrical content – is more about, you know, standing firm. (in opposition to other songs) are like more sentimental. Well, Til Ungdommen is also slightly about that. But I feel like that, the message that carries, is flying a but more on the face, sort of in the way of a fascist regime growing and totalitarian state.

13:55

Interviewer: Talking about lyrics, so... I guess some people would prefer...I don't know, some people would prefer bands to sing in Norwegian. Some people would prefer bands to sing in English. I don't know. Do you have any preference? Maybe you don't. Some people don't really care what they sing, as long as it sounds good then it's okay. So do you have any preference, for lyrics?

14:25

IN15M28: I would like to like more Norwegian bands to sing in Norwegian. But...lot of...I just cannot connect with lot of it. Um....I don't know, I don't really know why, I think, probably a lot of it kind of tries to do things like (transfer) the way that you sing when you sing in English, and...kind of English or American bands

communicate.

What they do, I kind of do that in Norwegian instead of communicating something on actually Norwegian. There's been some new ones now that are better. I think the situation for Norwegian language and popular music now is probably better than 20 years ago or something.

IN14F28: Yah...

15:26

IN15M28: But still there is not really an one that I really like except Casiokids...but those...heh...their lyrics are just kind of fun and silly, I would really like to have kind of something like Parker Lewis like, heh, you mentioned it in your email. Something like that in Norwegian, like Norwegian political texts that are, that sound really honest...and that there are also kind of perform...(in other words) that sounds honest in the performance as well...a lot of bands that have been previously singing in Norwegian, it's kind of, it seems like since they are not singing in English, they have to disguise their voice, by not singing the true voice. But kind of making it feel a bit tougher and rougher than it actually is. But John Olav Nilsen & Gjengen is pretty good, but I just don't like them that much.

Heh.

16:44

IN15M28: I like what they are doing. I kind of like their idea

Interviewer: You don't like them?[talking to IN16F21]

IN16F21: I love them.

IN15M28: I could understand that.

IN16F21: I love their lyrics and I just love or-

IN15M28: I like the idea of that band but...

IN14F28: But you don't like the execution? Heh. I really like John Olav Nilsen & Gjengen too. Like historically, not get too historical, heh. for many many years it was kind of...It didn't – it seemed it didn't feel natural to write lyrics in Norwegian. many years ago you would have Jokke & Valentinerne, Raga Rocker, you would have very good music in Norwegian, all kinds of rock music.

And then we all have this great, like, visesanger, what's this in English? those kinds of guys and girls they would sing a lot in Norwegian. But for pop music, indie or whatever genre you wanna call them, they mostly wrote their lyrics in English. And then you had a small wave of Norwegian Hip-Hop, so then it became fashionable to write lyrics in Norwegian for the hip-hop guys and girls. (and we kind of had like this). [Making an impression of Norwegian hip-hop rapping]

and then...so from that kind of sense of more Norwegianness, it developed also into other genres. I think John Olav Nilsen and Casiokids too have done a great job, in showing that lyrics in Norwegian can be really cool. And Casiokids are pretty much touring the world these days with, you know, lyrics about horses and dogs and so. So it's very doable and I think more bands and more singer-songwriters should write songs in Norwegian lyrics. And sometimes their pronunciation too, in English, it's just like...Why don't you just sing in Norwegian? That would just be better. Sometimes it can be challenging but yeh...

18:45

IN15M28: And also the lyrics in English is just really awkward.

IN14F28: Yeh, it's true.

IN15M28: I think the general level of lyrics, the quality of the lyrics would be so much higher. More people would write in Norwegian.

IN16F21: I think there are many people afraid to write in Norwegian because the things sound okay in English would sound very cliché if you write in Norwegian.

IN14F28: That's true.

19:10

## Appendix 6: Transcript of the fourth Interview

IN16F21: That's probably why so many people don't use Norwegian because they are afraid to sound like cliché. But I do agree that most of my favourite artists are the ones who sing in Norwegian. And most of my favourite Norwegian songs are written in Norwegian. There is very few Norwegian bands that I really love that write in English.

Interviewer: Okay.

IN16F21: But..I think...there are...just too many of them can't make the lyrics complex enough in english. They use too many easy words, too many easy...ways to write the songs.

19:52

IN13M27: I think I may come from a completely different place from you guys. Heh. First of all when it comes to Hip-Hop, the Norwegian texts in Hip-Hop are just ridiculous because they're caught up and that intonation which essentially sounds like American gangster rap, so they actually sync up lyrics (the) intonation on it. It's ridiculous.

I do really like people who do it on dialect because usually they are able to break out of this like (continental) form. Lot of people are from Trondheim or Bergen, they are able, like, use their dialect naturally sound the way they actually speak which is like the thing with rap you know, doing like over rhythm but still talking the way you actually do.

IN14F28: Yes, like Lars Vaular

IN13M27: Like A-laget and stuff like that. I think that's very important when it comes to Hip-Hop. But then again the people do it in English they sound a bit rubbish as well. I think it's really far between really good Hip-Hop

IN15M28: Absolutely.

IN14F28: Yeh it's true.

IN13M27: For me it's still, well, for me it's still (first like another 90s period with tonge team and lot of stuff



## Appendix 6: Transcript of the fourth Interview

like that) That's quite good because they actually did it, you know, the old-fashion way in English.

Interviewer: Um...But you are particularly picking on....Hip-hop.

IN13M27: Well, when it comes to other genres, I'm quite into like...stoner rock, (into stuff like that).and lot of the artists they are in norway, they sing in English but they do it quite well. They are not (caught up) in like, you know, the common clichés that dominate the sort of bands...they have a rather limited skill on what they sing about, you know, usually like drugs, drinking and women and just hanging out. Heh.

Um..but yeh, they do pretty well in English, and it's, you know, (sort of norm) I think...The lyrics have to be, you know, English in order to function properly with the rhythm of music.

IN14F28: Why?

21:43

IN13M27: I don't know. Just something about the driving. I'm trying to write lyrics myself in Norwegian, my favourite music but it just doesn't work. I fancy myself (quite eloquent) when it comes to Norwegian. But still...But then again, when it comes to metal, like, particularly black Metal which I'm quite into Norwegian is, you know, by far the best.

Again dialect, I think maybe the Oslo dialect has been dominated too much by American English, for instance, they always feel that they have to express themselves in an american sort of way. Well, dialects have very strong cultural anchor, and you know, lots of strong sense of how it's supposed to be pronounced and used, and people used dialect on focus using properly using with the music and being able to express the way it's supposed to sound. And not like sounding like a bad English knockoff.

22:38

IN16F21: mm...mm....I think it's also a sense of it where we speak more dialects as you say, I mean Oslo is also a dialect. Well, I come from the west coast of Norway. I think all the most famous bands from that part of country sing in Norwegian, but the closest big band to where I live is Vamp which is famous for their lyrics.

Interviewer: Haugesund?

IN16F21: um...?

Interviewer: Haugesund? Where are you from?

IN16F21: yeh, that's Haugesund, and I'm from North of Haugesund. And also Bergen, you have a wave of people singing in Norwegian and you have kaizers Orchestra in Stavanger which is Vestlander. I think there is a lot of people in that area write in Norwegian in that area. And also kind of more tolerated, I think, if you say Ær er [speaking in dialect] you know what I mean?

Interviewer: Yeh, understand.

IN16F21: I mean it sounds like people think that's more fitting for songs.

23:44

IN14F28: coz that was the argument I have heard, (always like) Norwegian is so difficult. It's not a very singing kind of language

IN13M27: That's rubbish.

IN14F28: Yeh, I know. It's like, huh, why are the Swedes always writing music in Swedish and Norwegian not writing music in Norwegian? Because the Swedish is so much easier to write in music

heh

IN16F21: Yeh, it's so much better, Norwegian sounds so stupid.

IN14F28: there's been arguments like that, and people say stuff like that. And the new bands and from whatever genre to prove them wrong, so I'm sure you can write some lyrics to try

Interviewer: Yeh, can you[IN13M27] tell more, like what's the difficulty, why doesn't it fit, why Norwegian doesn't fit to your songs?

24:28

IN13M27: I think it's mainly because, at least in stoner rock, very very dominated by English lyrics, like almost all bands all over the world write their lyrics in English. And it's kind of hard taking that away from the rhythm and the musical feeling, and putting in a new cultural expression. I mean when you have stuff, you know like singer-songwriters in rock and pop, there are always (genre) that had been, you know, drawn to other extremes and you can't essentially put any text or lyric or cultural input into what you're making. That's why I guess it's way easier to use any language because every time you use a language, you've been along a lot of cultural implications, which is also why I think it's, you know, seen as sort of exotic to use dialect – not the Oslo dialect.

Heh.

25:20

IN13M27: because you know, the local anchor carries like you know, the artists', you know, cultural background from that area. Well in Oslo you know, it's so cosmopolitan and American influenced and I think maybe we are a bit afraid of, ah...what are, you know, cultural tradition actually is (secondary).

25:43

IN15M28: I think that's an issue as well, also because of the...the Swedish people I think, kind of, they have the (confluence) Swedish. (Proud of things that) all the dialects, they have this kind of regional pride that they bring across with they communicate through the dialects; In Oslo, there is not really a...don't really get a sense here. That's kind of or-

IN14F28: Maybe a bit more after 22 July actually. It's become more focused on that Oslo as a town, our town, and not just the people are (born or raised to) but are there any Osloliners here? No? Kind of?

IN13M27: Well, I have lived in Oslo in most of my life, so I count myself pretty much from Oslo.

IN14F28: Pretty much, but there's a lot of...it's not a melting pot in the same sense of other big international cities are, but there are many people who move to Oslo, and finding that identity of belonging to Oslo as a city, to have like kind of the confidence that you mentioned to express yourself, maybe in Oslo dialect, which IS a

## Appendix 6: Transcript of the fourth Interview

DIALECT but people kind of forget that because it's so standard.

Interviewer: it's the standard, the official or-

IN14F28: Yeh, the national pride, or like the local pride things are very important. And in Oslo it hasn't really been that strong. Or maybe now it's becoming stronger. But a lot of artists who speak dialects (are) based in Oslo but they were (so like music). And they (were allowed) the Oslo dialect.

27:27

Interviewer: But then does it mean that you three prefer lyrics in Norwegian, can I say so?

IN16F21: if the artist is Norwegian, I would mostly prefer them to sing in Norwegian.

Interviewer: You[IN15M28]?

IN15M28: I would prefer...what...or-

Interviewer: No, you have kind of struggle, I can tell.

IN15M28: yeh, I would – in theory, I do. But...

Interviewer: Ok, in theory you do. But then in practice...

IN15M28: Ah....Not that much...

Interviewer: But so, like...um...So why?

IN15M28: I don't know. Heh

Interviewer: But you said something can't connect you to the Norwegian lyrics. Something like that.

IN15M28: Yeh, I would like to kind of..

## Appendix 6: Transcript of the fourth Interview

Interviewer: it's because of the topics? Or the way they write? Or the quality?

IN15M28: Um... The problem for me now is just, except Casiokids I like, most of them they are, once they do Norwegian lyrics, I'm just not a really big fan.

Interviewer: So it's not about the lyrics, it's just about the taste, your preference. Maybe the music or-

IN15M28: The preference, yeh, but also...I can't really connect to the band just purely on the lyrics, heh, alone. um... I have (kind of) been into whole epoch – there is not that many Norwegian bands that (fit well) into the whole package into the Norwegian lyrics.

Interviewer: But then the reason, in theory, you like lyrics more, so what's the reason?

IN15M28: The reason for that is that I think most of the English lyrics here in Norway are not really good enough...and I don't really see points in communicating in lyrics when it's not good enough. It seems a lot of people just lyrics, just to write some lyrics to fill in some vocals for the songs and...and then you listen to it, it's just not good at all.

Interviewer: Okay.

30:00

IN14F28: Um...Yeh, I agree. I think...But for me, I'm very much about the melodies, not so much about the lyrics.

Interviewer: Yeah, but what else it can be?

IN14F28: Yeh, mm...but for me if the lyrics are good, they can write their lyrics in whatever language they want to. You can listen to Chinese music and not really understand much of it, but understand it's a really good song. Or French songs or whatever. But being Norwegian, and also being interested in Norwegian music, I always think it's very nice when a band comes along, and they have good lyrics in Norwegian coz it's kind of like, "See, you can do that. You can make a work in Norwegian too." But if you write your lyrics in English, go ahead. But it's, when the English lyrics become bad, and you kind of think they might – this might have sounded better in Norwegian. You kind of get a little bit frustrated coz why do you have to write in English?

30:54

IN13M27: Maybe they just thought that they can't express themselves in English or they probably can't do it in Norwegian either.

IN14F28: Ah, it's true.

IN13M27: I mean..I have been more like an organic approach to music. I get into music first and then vocal and like other instruments and if they carry more meanings, that's okay. If they don't, I just have to accept that. I mean one of my favourite bands, Nine Inch Nails, their lyrics are complete rubbish, absolutely awful. But I've learned to ignore what they are saying. Just you know appreciate the music and the sound. And I think that it's true for a lot of Norwegian artists as well. They can have very good music but sometimes their lyrics can be rubbish. But sometimes that can be good, but I don't think it depends so much on what language they're using.

IN14F28: If someone asks me if I can recommend some Norwegian bands, then OFCOURSE I would pick up some records which have Norwegian lyrics just because it's...That's cool. Ah...But I don't really make a huge divide between Norwegian lyrics and non-Norwegian lyrics, this is a Norwegian band and this is a Norwegian band, you should check out this and such. So for my perspective it's all Norwegian music.

IN16F21: Yeh, I agree with that.

IN14F28: Yeh, but it's fine with Norwegian lyrics but it's not or-

32:06

IN13M27: It depends on how exotic (you want Norwegian music has gone)I think it's very fun, just like a Norwegian band to your friends, they would be like, "Really? These guys are Norwegian?" they sound like, you know, American band or something. Much fun as well. You know, as if they should pay, the music sounds so specifically Norwegian, you don't have to be so exotic in order to make good music.

IN16F21: No.

IN14F28: No, so that's why I can pick a bunch of records, I will throw a couple. If you ask me only one really

## Appendix 6: Transcript of the fourth Interview

really good Norwegian record, that might not be good Norwegian lyrics because that doesn't matter that much. But if can choose five or ten, then probably there will be one to two with, like John Olav Nilsen, just probably be somewhere. Just I think it's, they make good records.

Interviewer: Okay, so here comes another question. So for example, a foreigner like me, I know nothing about Norwegian music, if I ask for, please, recommend me some Norwegian music, I want something rather unique, like Norwegian, so what would you recommend?

33:15

IN13M27: I'll probably give you black Metal just be (a cunt).

Heh.

IN13M27: Okay, actually some folky Black Metal, you know, is easier to get into. If you look pass the lyrics and the way the vocalist uses his voice, so I think that's quite (culturing) Norwegian while still most of them are quite good.

Interviewer: So you recommend Black Metal?

IN13M27: Yeh, probably give you the album by (vindi og toget) cos they are very very folk influenced.

Interviewer: Okay...okay...Get back to you later. So you?

33:55

IN14F28: Um...I think I would give you..Today I would probably give you Jonas Alaska. Like a very local young Bob Dylan guy. I think he's made a really really good record. And he's young and he's just starting his career. So I would definitely or-

Interviewer: But you think he is Norwegian?

IN14F28: No, he is not NORWEGIAN AT ALL.

## Appendix 6: Transcript of the fourth Interview

Interviewer: So if I want something Norwegian,

IN14F28: Yeh, for me that would be the record I would..cos what I these days would say one of the best records that we have, that I would like more people to know about too. And like you should bring back to China and tell your friends about. For something really Norwegian, that will be John Olav Nielsen or Jokke, some old school, very Norwegian, and also kind of very Oslo...rock.

34:50

IN13M27: Kind of very influenced by the 80's punk in the states as well.

IN14F28: Yeh yeh yeh. But he as a musician, like his position of the history in Oslo is quite unique and he's like one of the most powerful

IN13M27: And his lyrics sincerely capture the nature in Oslo as well.

IN14F28: He does.

IN13M27: But during 90s 80s.

IN14F28: But his music is of course very influenced by other impulses 35:20. if you want something Norwegian sound, you would end up something like Gåte og

IN13M27: heh, gåte.

IN14F28: Yeh, heh, I don't know, but something like that. That would..or the poor girl who happened to have her voice lent to the...what is it called...clips of abb..Yeh, she...that kind of more Norwegian folk music influenced to contemporary artists. I will probably not, that would not be the first record I would recommend.

Interviewer: So you would recommend something from 80's like Jokke.

IN14F28: Jokke, or...



IN13M27: Maybe Seigmen.

IN14F28: Yeh, maybe.

IN13M27: That's more like 90's,

IN14F28: Ah, I'll go with Jokke.

Interviewer: Can you explain more, elaborate more why?

IN14F28: Because he is one of the Norway's most influential artists and he had a quite troublesome life. And his place, when he was alive, his place in Norwegian music was kind of (secure) but his status is kind of like a legend. It has developed slowly. And he has been a big influence to many younger and contemporary artists...and ...his lyrics are really good, they are. But ...

Interviewer: Okay, how about...considering the sound itself, do you think it's Norwegian? Except the influence or his status. Do you think it's Norwegian to you.

IN14F28: I would say yes because you will always have different influences from someone. If you want the Norwegian sound, you have to go to folk music part. But that will also be influenced from Russia or Germany or wherever, because folk music is probably not authentic Norwegian. The influences are also there. But they are longer, behind the history so you kind of tend to think about them as more authentic. But I would definitely say that Jokke is a Norwegian artist, and his music will also be Norwegian.

Interviewer: Great.

37:45

IN13M27: Well it definitely sounds like, you know, Norwegian punk scene as well, stuff like shut.

IN14F28: Yeh, there will be another, ah, but of course, but of course it depends on what kind of genres you are interested in.

Interviewer: It's okay. I mean, that's alright.

## Appendix 6: Transcript of the fourth Interview

IN15M28: I would go for something like Alf Prøysen

IN14F28: mm...

heh.

Interviewer: Sorry?

IN15M28: Alf Prøysen.

Interviewer: Okay.

IN15M28: Like an old Norwegian folk singer. And if it has to be something new, it's hard if you want something typical Norwegian. I don't know.

Interviewer: What's the typical Norwegian for you?

IN15M28: I have no idea. Heh. That's been the problem.

Interviewer: Yeh, exactly. That's why I ask.

IN15M28: Ah...Um...I'm not...So I will go for either that or..go for something that has been important for myself, my own taste. Motorpsycho. Timothy's Monster. Or maybe I will go for something, that I haven't listened a lot to but I know it's good, like Stein Torleif Bjella Or maybe...Or maybe Hellbillies.

39:10

heh.

IN16F21: sorry my dad's coming out. These are the things I have been growing up to.

IN15M28: I feel that even though Hellbillies are very much not,heh, it's not- IT KIND OF FEELS NORWEGIAN.

## Appendix 6: Transcript of the fourth Interview

IN16F21: You mean that's very American?

IN15M28: yes, very American. But you FEEL so Norwegian and it feels really honest. um...

Interviewer: Okay...Honest to you is a really important word, for you.

IN15M28: Yeah.

Interviewer: You've mentioned it many many times already.

IN15M28: Yeh, probably.

Interviewer: Actually the thing you just said, you feel, feel, is something really like, you can't really explain it, it's a feeling, it's an association. I don't know. So it's something you cannot explain, but you feel like, you feel Norwegian.

IN15M28: Yep.

Interviewer: Okay.

IN13M27: I think maybe two of the artists from Norway, that have, you know, sort of exception of sound that doesn't sound like stolen from someone else which, you know, in a sense make them Norwegian, is Seigmen and Turbonegro coz both of them have quite unique sounds, judging from where they come from. Coz you know, Turbonegro they take like you know, the more vicious part of punk and add a little bit of Metal but in a completely different way than the usual hardcore scene does. Well, Seigmen has this weird weird land of rock and gothic and everything. And also Seigmen do their lyrics in Norwegian and somehow they make very cheesy music sound not so cheesy.

41:00

Interviewer: Okay....Magic.

Heh.

## Appendix 6: Transcript of the fourth Interview

IN15M28: That's kind of a secret of the good performer, a good singer when they can take care of it, it's...on paper just seems like making embarrassments, but when you hear, you just “wow, it works.”

IN16F21: Yeh, I want to make this kind of points too, because I mean their[Seigmen] lyrics suck, and their english pronunciation sucks,

heh.

IN16F21: but they are seriously one of the best Norwegian bands I have heard. It's brilliant even though it's grammatically rubbish. I mean he sings Norwegian English. It's just...that's awesome.

Interviewer: So which one would you recommend?

IN16F21: Oh, that's a very very difficult question. But of course it depends what you would like.

Interviewer: More personal. You think of something Norwegian that you like.

IN16F21: If I recommend you something personal, just to show you a different kind of thing, I would actually show you local bands from where I come from. They're called Storm Weather Shanty Choir and they are just five men, I think they are about 30, 35 years old. And they're taking old shanty songs. I mean they sing those sailors seaman songs. And...kind of...reorganise them and make them more suitable for the modern times. And then they have the best concerts in Norway.

Interviewer: Okay.

42:30

IN16F21: Seriously, it's...because their fans dedicated, everyone knows all the songs, and it's just like being...at...sea. Seriously

IN14F28: this is Cool

IN16F21: if you ever come across them, I think they are playing in Herr Nilsen soon. You should go to watch

their concert.

IN14F28: What's the name again?

IN16F21: Storm Weather Shanty Choir

IN14F28: Storm Weather Shanty Choir...

Interviewer: oh! Few days ago my friend just played their songs to me. Exactly. That's why I feel so familiar.

IN16F21: If you just listen to their albums, especially the older ones, it doesn't sound that good. But when you go to a concert, I mean they sing in both English and Norwegian because it used to do that historically people went to see a (hymn). It's very Norwegian, and it's very international, and definitely not something you come across everyday. And it is really really fun.

Interviewer: Okay.

IN16F21: So...I guess that's probably why. If I have a foreign friend, I would bring them to a concert with them. Right. If you are just looking for something mainstream, I would just probably show you kaizers Orchestra, Ida Maria or something like that. Probably.

Interviewer: So...that band sounds really Norwegian?

IN16F21: Yes, they do. And also they come from where I come from. So it's kind of MY TRADITION. I have a very lively family. And when we have family parties, there are a lot of guitar playing and singing, whisky

heh.

And when I go to a concert with them, Storm Weather Shanty Choir I just feel so at home. It's like it's my element.

Interviewer: I have listened to their songs, I know how it is.

44:15

## Appendix 6: Transcript of the fourth Interview

IN16F21: it is, it's where I come from. My culture and MY PART OF COUNTRY. It is really for me...Yep.

Interviewer: Okay...But...Because about unique sound, actually it's quite interesting, like in Hong Kong indeed, for people into Metal, of course, they are into Norwegian Black Metal. It's kind of internationally well-known. For indie scene, I guess, at least my friend's circle, everyone loves Kings of Convenience, and everyone loves Royksopp. It's kind of like, oh it's Norwegian sound, Kings of Convenience, oh so relaxing, and then their Mvs, they are one of the groups make use of the Norwegian landscape like the cityscape, you know, the relaxing nature scene very very well. In their music videos, you can always see a big lawn, grass, and then so relaxing, Norwegians, blah blah blah. In Hong Kong, for me at least, before I came to Norway, I really thought that it was typical Norway. So relaxing. Royksopp is maybe like a very exotic, I don't know, like a bit cold, electronic soundscape, landscape. It's kind of the view from Hong Kong to see Norway. So if I say – because, KOC, I don't know, maybe arguably it could be not very unique. But it kind of could be very unique, very acoustic, very relaxing. It's kind of like a unique sound for me somehow. For example, if I say we have to find something really unique, for example some people would think, Sweden, Swedish music is more relaxing sound, more indie sound, more easy-listening songs because they have really good music scene and they have a lot of successful indie bands, they have Abba which is really big. It's kind of creating this kind of image. For example, for Iceland, Bjork is kind of the queen of Icelandic music, kind of representing the Icelandic music scene. And Sigur Ros and a lot and a lot. So how about Norway?

IN13M27: First of all, I want to make a point against Abba as we have Aha.

Heh.

47:00

IN13M27: And also when it comes to ambient part of music, we have very very strong electronic artists. Bjørn Torste and the entire label. And basically anything at the Bergen. just so beautifully dreamy electronic music. And we have stuff like little bit the other band of the spectrum, like Ost og Kjex...and then...what's their name, Motorpsycho's project, one of the guys from Ost og Kjex elephant something. Anyway, I feel we have a very strong electronic scene especially (young artists) . I'm not so into indie scene but also like post rock? Yeh, quite a few strong artsts. Maybe Shoegaze as well, Sereena Manesh. but Dråpe they are a quite recent band, they really capture that indie, but particularly post-rock dreamy theme. So I feel we are doing quite strong at that part as well.

## Appendix 6: Transcript of the fourth Interview

Interviewer: But internationally, it may not be true. This one is kind of like trying to generalise music, like music from different countries. Kind of making a stereotype for it. It's not very good. But for this discussion, I guess, it's interesting.

48:12

IN13M27: This ambient electronic scene enjoys quite throughout Europe. Well, at least I know in Germany, to certain extent France, there is like a conception of the Norwegian electronic scene, which is like, you know, very coloured by our nature, fur-tress and stuff like that. Big large fjords, everything from Norwegian nature.

Interviewer: So you think, Electronica in a sense, can be the Norwegian sound for foreigners, or in a international context?

IN13M27: I think the largest musical export from Norway, when it comes to genres, is Electronic music and of course Black Metal.

IN15M28: Jazz. Norwegian jazz.

IN13M27: Yes. But I think most people would say that it is very influenced by the nature? No...

IN15M28: Think of those three genres, they succeeded in kind of creating a Norwegianness through their sounds, which the indie-pop/rock scenes hasn't at all. I think the Swedish, in some sense, succeeded a bit more there, I don't know if that's kind of their long tradition of folk singers or stuff like that. But...artists like 49:35 Bjørn Olsson or just everything does sound extremely Swedish. It just sounds like Sweden. And I feel like specially those three genres they sound like Norway. It's easier for people to identify them as Norwegian sound, I think. Can't really say that. Shoegaze bands, heh.

50:00

IN14F28: Maybe because the three genres are so scenic in a sense? Like with metal you will have trolls and the dark forests; and with Royksopp you would have ice-cold Arctic kind of thing. It's easy to picture. But with the indie bands, or like a shoegaze band, it's just so...you just hear them in night clubs, or a small venue, and people are getting drunk. It's not very scenic, or it's not that scenic in the same sense as, maybe especially instrumental electronic music will be. It's easy to kind of drift away with a picture of everlasting fjords. If you

## Appendix 6: Transcript of the fourth Interview

do like Kings of Convenience, if you do like them and create a video where you have a lot of grass and trees, and then that image will stick to the music so you can kind of shape your feel of your music by adding images. People would connect (the dark) and maybe some artists in some genres are doing a very good job at the image-based nature Norwegianness.

51:17

Interviewer: mm...

IN13M27: I completely agree with your assessment on Shoegaze and Pop-Rock and stuff like that because Norwegian bands like that I always picture like a long sunny day where you are out in an island, out of the fjords. When the sun is going down, you're sitting down with your engangsgrill and your beer. I feel it really captures that sort of things.

IN14F28: I like spending much time in dark

heh.

51:45

IN13M27: I think there is something that the Swedes are better at than us are like dark, melancholic pop rock, kind of like Kent, Jøkke Nalstrøm stuff like that.

IN16F21: But I think Norwegians are better at DARK rock, or pop-rock like Madrugada and I mean or-

IN14F28: Yeh.

IN13M27: there are a few

IN16F21: Madrugada is probably being as poppy as they are being rock. They are very very melancholic and dark. I mean I feel the whole Norwegian winter. That must be Madrugada.

IN14F28: That's true.



## Appendix 6: Transcript of the fourth Interview

IN13M27: That's a very good point. Actually I want to change my album that I chose to the first Madrugada 's album, exactly.

Heh.

52:27

IN16F21: because I mean that's just a feeling of the long dark winter months when you just sit inside...

IN14F28: Sivert Høyem hasn't seen the sun for years.

IN16F21: Neither am I.

Heh.

IN13M27: But he is also a terrible thief though. I hear Nick Cave, Radiohead and Cranberry everywhere.

IN16F21: Yep, but still...you know what's so funny is that you think Kings of Convenience is very Norwegian because..But of course they are Norwegian. But when I hear them, all I can hear is Simon & Garfunkel.

Interviewer: Yeh.

Heh.

IN16F21: Really Simon & Garfunkel. So I don't think they sound Norwegian at all. Maybe except from that I Would Rather Dance with You song.

Interviewer: But it's interesting, I just saw his concert, in Chateau Neuf. It's kind of a solo, yeh, not them, yep, solo, from Erlend Øye, it's his solo concert, and it's about, like kind of giving his autobiography by music. Playing song by song to tell his history, and then at one point he said he had to make a band which is different from Brit-pop, because at that time Brit-pop is the dominating genre. So how can we sound different from Brit-Pop? So they had to make their Norwegian sound. I guess they had a lot of considerations to make their own sound in a sense. And then why bringing to this question, is, I don't know, just like, for example, it's interesting you say Norway would be like dark music. I don't know, it's just interesting.

## Appendix 6: Transcript of the fourth Interview

IN14F28: But if I have never heard Kings of Convenience before, and someone told me they are from Sweden or Denmark or whatever, I wouldn't say, "No, they must be Norwegian cos they have such a Norwegian sound " I wouldn't say that. They sound like they could come from any other country. So their considerations to sound very Norwegian, isn't what I...Maybe I would have done this differently. It's a good band, there is no doubt about it. But it seems like kind of...coincidental sometimes, which Norwegian bands get their name in other countries than Norway, like Trine Rein 54:36 is huge in Japan, but it's not so...it's not always so interesting. And Erlend Øye and Kings of Convenience have done a pretty good job at just creating a (following) in different countries.

IN16F21: Also a lot of people who have been to like, Norwegian Idol is big in Asia.

Interviewer: Really?

IN16F21: And that's just strange.

IN14F28: That's strange.

Interviewer: But many bands and musicians are big in Japan. Japan is a really, they are really open-minded.

Heh.

IN16F21: Shanty Choir is actually playing in Japan.

Interviewer: Really?

IN14F28: It's amazing.

Interviewer: They[Japan]'ve got good culture, pop culture, music culture, that's why they can accept a lot of different cultures.

IN14F28: Very open.

Interviewer: It's true.

## Appendix 6: Transcript of the fourth Interview

IN14F28: Lots of bands are famous over there.

Interviewer: Yeh, many bands don't get accepted in their own country but they get accepted in Japan.

IN16F21: But also Norway is very small, it's just...if a band is small in Norway, that means that ten thousands people listen to them; if a band is small in Japan, you can still have a million people listening to them. I mean, it's kind of something about the size.

Interviewer: Okay then, it's true. How about hometown. You are kind of...you consider yourself Osloer. So what music would remind you of your hometown?

56:00

IN13M27: Åge Aleksandersen.

Interviewer: Okay.

IN13M27: A terrible person from Trondheim. How would I define that sort of rock? It's...

IN14F28: Trønderlag

heh

IN13M27: Yeh, it's the Norway's version of Country-Rock really. And it's all about going out, drinking, enjoying nature and having your way out...

IN16F21: It's kind of how Norway would translate Born in the USA.

IN13M27: What?

Heh.

IN14F28: Norway's Bruce Springsteen, wow.

## Appendix 6: Transcript of the fourth Interview

IN16F21: It's like making Bruce Springsteen Norwegian in some sense.

IN13M27: I think it's something more like Johnny Cash or...

IN14F28: No...More Bruce Springsteen than Johnny Cash.

56:40

IN15M28: I would say more Johnny Cash.

Everyone: No

I would say more Garth Brooks .

heh.

IN14F28: Somewhere between, heh, Bruce Springsteen, Johnny Cash and Garth Brooks.

Interviewer: It's really big then. Heh.

Interviewer: Okay, then why? It's because he's the biggest or because the lyrics?

IN13M27: I think he portrays like you know, the 70's, he's always been huge in Trondheim. And...I don't know, maybe it's... the calmness of the songs that maybe make him like popular. Heh

Interviewer: Okay.

IN16F21: So it's not DDE

IN14F28: They are so bad.

Heh.

## Appendix 6: Transcript of the fourth Interview

Interviewer: Okay, how about you?

57:30

IN14F28: I'm from Kristiansand, all the way south. And the music scene there during my life time has pretty much been non-existent.

Interviewer: Okay.

IN14F28: Music from my home town will probably be Sørlandsvisa that's not shanty, it's also kind of very sea-inspired songs, very oral story like. And most people from Kristiansand will know the lyrics, so it's kind of like, um, mid-summer party with a huge bonfire, and singing those kinds of songs would be my thought of the music from my hometown. But in Kristiansand, you can, a couple years back, you could put it on a show, with pretty well-known acts, it might be 15 people showing up. It's a really dead city. But it's changing. It has some driven people there now, who are doing a lot of good work. Things are changing.

58:35

Interviewer: But then the music which would remind you of your hometown which would be related to your lyrics more?

IN14F28: yeh.

IN16F21: Kaptein Sabeltann

IN14F28: Kaptein Sabeltann yeh,

heh.

59:00

IN14F28: Yeh, you have crappy, heh, no. I think for me kind of everybody's singing together, the lyrics would be important, but it's not really...it's not music that you would put on just to listen to it, it's something you would use quite actively in social gatherings.

## Appendix 6: Transcript of the fourth Interview

Interviewer: Okay, social gatherings. IN15M28?

IN15M28: For me, I'm from Moss.

Interviewer: Oh, really close to Oslo.

IN15M28: Yeh, music reminds me of Moss, would probably be...kind of a lot of music, more of a scene that used to exist that doesn't exist anymore. And...there used to be a really strong indian punk scene in Moss before. And it's kind of died when I got old enough to enjoy it.

IN14F28: Oh No.

IN15M28: I got maybe one or two years. Heh. But...it would be probably just a small band from around that time, a lot of stuff only released on vinyl. There was kind of a really cool indie label that actually managed to get all records sold around Europe, even though it was pre-internet. And they did all, everything, hand-written letters and fax-machine, stuff like that. Yeh, it's really old-school indie scene.

IN13M27: It's really D.I.Y., you know, using a fax machine. Heh.

1:00:52

IN15M28: yeh, and ah...there is a really good community around that label, and also around the venue...so yeh.

IN16F21: I come from a very very small place, so the only artist that is known by my commune is Kenneth Sivertsen..but I would probably say Vamp, or Storm Weather Shanty Choir.

Interviewer: Why? Because they are big or..?

IN16F21: well, because they are the ones who come from my area. I mean, my commune is just 11000 people. And there is not many people in my region. And Haugesund is very close, so...everyone always listen to Vamp. Tir N'a Noir. everyone knows all the lyrics. And it's just home. It describes the nature where I come from.

## Appendix 6: Transcript of the fourth Interview

Interviewer: Does it mean that people from that area are kind of like, I don't know, patriotic to their own area. They would know all the songs from famous bands there.

IN16F21: Yes. Probably. I mean there is a lot of local heroes that are not really – I wouldn't call them artists. But they make like local songs Bømløise. it's all rubbish. But everyone knows all the lyrics because it's such a small community.

IN14F28: Oh god. I just remember – oh sorry [tried to interrupt]

01:02:25

IN16F21: it is just “bygdenorge”.

IN14F28: Luxus leverpostei. That band is not so far from where I grew up. You can look it up if you or-

IN13M27: kjempe bæsje is still one of my favourite.

Heh.

Interviewer: really terrible?

IN14F28: it is very, it's awful. The lyric and image and everything, and the music...yeh.

IN13M27: for that thing we have a very interesting music collective in duplex. Gamle logen og hurra torpedo.

IN14F28: Ohh...They are more fun! I kind of like them. (?) just can't handle. But (?) is...can be fun.

Interviewer: Okay, how about a situational question, if you are abroad for a while, like 1 year 2 years, if you kind of feel homesick, and you want to listen to some music to remind you of Norway, what would you listen to?

01:03:25

## Appendix 6: Transcript of the fourth Interview

IN13M27: I probably listen to Storm. It's a project from, two Black metalers really. And that girl, who I can't remember the name of. But it's...takes original norwegian folk songs, and couple of the things they made themselves, and they put it in a bit of Metal setting, but really it's just folk music. You know, lot of the songs I really love. Like Mellom bakkar og Berg, and stuff like that. You know, it reminds me of Norwegian nature.

Interviewer: Okay...nature...mm...

IN13M27: Norwegian folk music is very very much connected to nature. Well, you know, most of the Norway used to be only farmland and you know, having your sheep up in the mountain, going out in a boat, stuff like that.

Interviewer: But nature is the key point, kind of. Well, because when I do this study, I'm kind of looking for something new. But in the end, at one point, it always comes back to nature.

Heh

Interviewer: it's true, it doesn't mean anything bad.

IN13M27: but if you look at the urbanisation situation in Norway, it's completely ridiculous. We have three large towns when two of them - three of them aren't really that large.

Heh.

IN14F28: It's true.

01:04:55

IN13M27: So as far as like Norway having a very urban society, urban life like that, we don't really have that. All you have to draw on is the nature, that's all our culture really.

Interviewer: Interesting, like for example, for Swedes, for Swedish people, it's not the answer I guess. Very Norwegian.

01:05:20



## Appendix 6: Transcript of the fourth Interview

IN13M27: I feel at least they have more like urban cities, which are like very special characters to them, both like Stockholm and Goteborg and also down Skåne stuff like that, they have more – while they still have local identity, and also have an urban part of it, that's not as strong in Norway I feel.

Interviewer: Okay. You?

IN14F28: I think from - when I lived abroad, and I missed home, I usually missed my friends. And sometimes I would put on one specific song, and that's Ole l'Dole, Space, Action, Sex og Blod. d

heh.

IN14F28: It's kind of obscure. It's the...song listened a lot to when we were with friends. And it's a compilation of weird electronic music from the 80's, all in Norwegian. And the compilation is called Maskindans. And it's actually a very fun song, but it's like a novelty thing, because I listened to a lot with my best girl friends, and so it really reminds me of home. Eh...I do not have the “all alone and listen to the nature” feeling that much.

Interviewer: But something reminds you of your friends, the good time.

IN14F28: Yeh! But that's one Norwegian artist that I would, or a song by Norwegian artist I would put on. I might also put on American band, that might as well remind me of Norway, just as much as putting on a Norwegian record. Yeh, I'm gonna hang with Ole l'Dole.

Interviewer: Okay, IN15M28?

IN15M28: I probably wouldn't put on a Norwegian record. I probably put on something that I listened to a lot when I lived back home, with my parents. And...

Interviewer: For example?

IN15M28: I don't know. Heh. um...maybe put on a (reissued) album, or something like that. Actually I'm...maybe I put on brother's own band, his debut album, that reminds me of home, since he's my brother.

Interviewer: Interesting.

## Appendix 6: Transcript of the fourth Interview

IN15M28: But...probably I just put on something that reminds me of home. It depends on how I define home, if by home you mean that home with my parents or...my home in Oslo.

Interviewer: I don't know, it's about you, yourself. But when you said home before, you meant your family. That's what you said in the beginning.

IN15M28: Most likely I just put on The Replacements since that is my favourite band. They kind of have a soothing quality, when you are homesick, you need comfort.

01:08:40

IN16F21: I was actually abroad for 5 months. I did listen a lot to Vamp as I mentioned before, because that gives me the feeling of being out in a boat, going fishing and being at home. And also Madrugada and stuff like that. But for probably the last month, when I really got homesick, I listen to Odd Nordstoga Heim Te Mor.

IN14F28: Oh yeah, that's a cute song.

01:09:10

IN16F21: I mean just the whole Cd, Heim Te Mor, you know what that means? Home to mom. He sings in Norwegian, and I just...when I really got homesick, that CD was perfect. I had that on repeat for the whole month.

IN14F28: That song kind of has a magical power, I used to work in a record shop, just before christmas, it was so hectic. There were just crazy queues all the way out of doors. We were maybe like 20 or 30 people working, it might be like 23 December, well, pretty much pissed off, coz all you want was to get home, and then someone put on that song. And everyone was just like, "Oh Okay, it's all fine. This is like Merry X'mas and we are going to mum soon." it was just...and the atmosphere was just changed. It's a very very good song.

IN16F21: it is. And I love Odd Nordstoga. He is also very very Norwegian.

IN14F28: I have kind of forgotten him in the interview.

## Appendix 6: Transcript of the fourth Interview

01:01:15

IN16F21: he is a very typical Norwegian artist with a lot of fiddles and you know, trekkspill

IN13M27: Accordion.

IN16F21: Yes.

IN13M27: I really have to leave now.

Interviewer: Now? Can you do the last question?

IN13M27: Ah...Okay.

Interviewer: Sorry. Can you use three words to conclude Norwegian music?

IN13M27: Oh god.

Heh.

IN13M27: I thought you were saving the easiest question for the last question.

Interviewer: Because, you know, when you have to very very words, then you would use something representative in a sense.

IN13M27: Americanised. Folkly. ah.....very preoccupied with genres

Interviewer: Very occupied by genres?

IN13M27: Preoccupied with genres.

Interviewer: Okay, can you elaborate a little bit?

Heh.

## Appendix 6: Transcript of the fourth Interview

IN13M27: you know a lot of music scenes are very inspired by American/ British music, like most bands are... but if you look at what like exceptionally Norwegian, it's usually quite inspired by, not essentially just folk songs, you know like folk tradition, which is more or less the essential Norwegian culture. um...and finally, bands, especially small bands, are very very preoccupied with what genres they are playing. And they need to define their genres and play within that genre. Sometimes they are just not playful enough about what they are actually playing, because if they were, they probably created something that sounds a little bit more exceptional, not necessarily Norwegian but like something you can't compare to other bands.

Interviewer: Mm...Okay. That's all?

IN13M27: yep.

Interviewer: Okay, thanks for coming. Yeh, thanks a lot.

IN13M27: You guys just go on.

Heh.

IN14F28: I'm glad that I've got some more time.

Interviewer: Yeh, usually it takes some more time on this question.

IN14F28: I would think Norwegian music is...um...I would say diverse, developing and interesting.

Interviewer: Bye bye [to IN13M27] Thanks for coming again.

01:12:44

IN14F28: I think a lot have happened just the last couple of years. And I think we do have a lot of..I don't really agree much with IN13M27 when he said a lot of bands that are preoccupied with genres they play. I think a lot of bands are being quite inventive, and they are not as easy to fit into one genre. I come across that problem when I'm supposed to write music review all the time.

## Appendix 6: Transcript of the fourth Interview

Interviewer: yeh, I do as well.

IN14F28: but that's a good thing.

Interviewer: Yeh, like they are not boring.

IN14F28: No they are not. But it's still developing and ... some norwegian music aren't that good, but it's better than it used to be. It becomes more easy to records, and you have a lot of small labels doing some very good work. And there's lot of venues to play a music gig. So I think it's good these days. I think the overall environment for creating music in Norway is quite good, I would say.

Interviewer: Okay. IN15M28?

01:14:00

IN15M28: I may say confused..

Interviewer: confused...

IN15M28: Yeh.

Interviewer: You are confused or the music is confused?

IN15M28: Both. Maybe a bit confused, in the way like a teenager is confused while they are growing up. It doesn't really, seems like it doesn't know what it is, or what it is supposed to be, or what it is supposed to become. Yeh. But also...it's promising.

Interviewer: I just want to interrupt a bit. You don't have to, you don't really have to do a commentary on the modern Norwegian scene.

IN15M28: Just what Norwegian music is for me?

Interviewer: yeah, that's my question.

01:15:30

IN15M28: uff....I would say confused.heh. But um...ah...and....I would use the word that has been used a lot, Nature.. And yep, promising. I think it's kind of, I think we are kind of in a state that the whole musical identity for popular music is kind of...still...taking its shape, finding its shape, finding out where it should be, what it can be. But...um...it's kind of in the process of taking the first step away from American and British styles of doing things.

IN16F21: To me I would say, it's safe, not like they are playing it safe. But for me,

Interviewer: you feel safe.

IN16F21: yeh it is, there is kind of safeness. And traditional. And I had one more word, um, just home. I felt it especially when I was abroad. That Norwegian music is just home.

Interviewer: Okay. I want you to elaborate a bit on traditional.

01:17:01

IN16F21: Well, it's...both traditional that, when you say Norwegian music, I think of Alf Prøysen and old songs and folk music. I've actually been singing a little bit folk music myself, so that's kind of...but also traditional for me, because in old traditional settings, it's a lot of Norwegian music. And I mean it's just part of who I am, my history. And yeh, that's probably why it's traditional. And also a lot of Norwegian music you find hints about traditional music. That's obvious.

Interviewer: Okay. Do you[IN14F28] have anything to add?

IN14F28: No, I'm just checking my phone.

Interviewer: Okay, great then, that's all, because one guy has gone anyway. Ok, thanks for coming.